REPORT RESUMES

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CUE (CULTURE, UNDERSTANDING, ENRICHMENT)--HOME ECONOMICS.
BY- BROWN, ROBERT M. AND OTHERS
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THIS PUBLICATION IS A TEACHING GUIDE TO PROVIDE GUIDANCE FOR INTEGRATING CAREFULLY SELECTED AUDIOVISUAL ITEMS INTO EXISTING NINTH-GRADE CURRICULUMS IN HOME ECONOMICS. IT IS ONE OF FIVE GUIDES PREPARED FOR USE IN PROJECT CUE, AN EXPERIMENTAL PROGRAM DESIGNED TO INCREASE CULTURAL UNDERSTANDING AND ENRICHMENT IN THE EDUCATIONAL PROGRAMS OF HIGH SCHOOLS. THE AUDIOVISUAL MEDIA INTRODUCED BY THIS GUIDE ARE RELATED TO (1) FAMILY RELATIONSHIPS AND CHILD DEVELOPMENT, (2) HOUSING AND HOME FURNISHINGS, (3) CLOTHING AND TEXTILES, AND (4) FOOD AND NUTRITION. THE ACTUAL TYPES OF MEDIA TO BE USED INCLUDE SUCH ITEMS AS FILMS, FILMSTRIPS, RECORDINGS, SLIDES, AND FLAT PICTURES. EACH AUDIOVISUAL AID INTRODUCED IN THE GUIDE IS INDIVIDUALLY TITLED (FOR EXAMPLE--"AUTUMN COLOR," A FILM), AND PROCEDURES ARE DESCRIBED FOR THE USE OF EACH AID. THE AIDS ARE TO BE TREATED AS LESSON SUPPLEMENTS AND USED ONLY FOR ENRICHMENT. (REFER TO ED 003 785 THROUGH ED 003 792 FOR THE COMPLETE SERIES OF PROJECT CUE TEACHING MATERIALS.) (JH)

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HOME ECONOMICS

CUE

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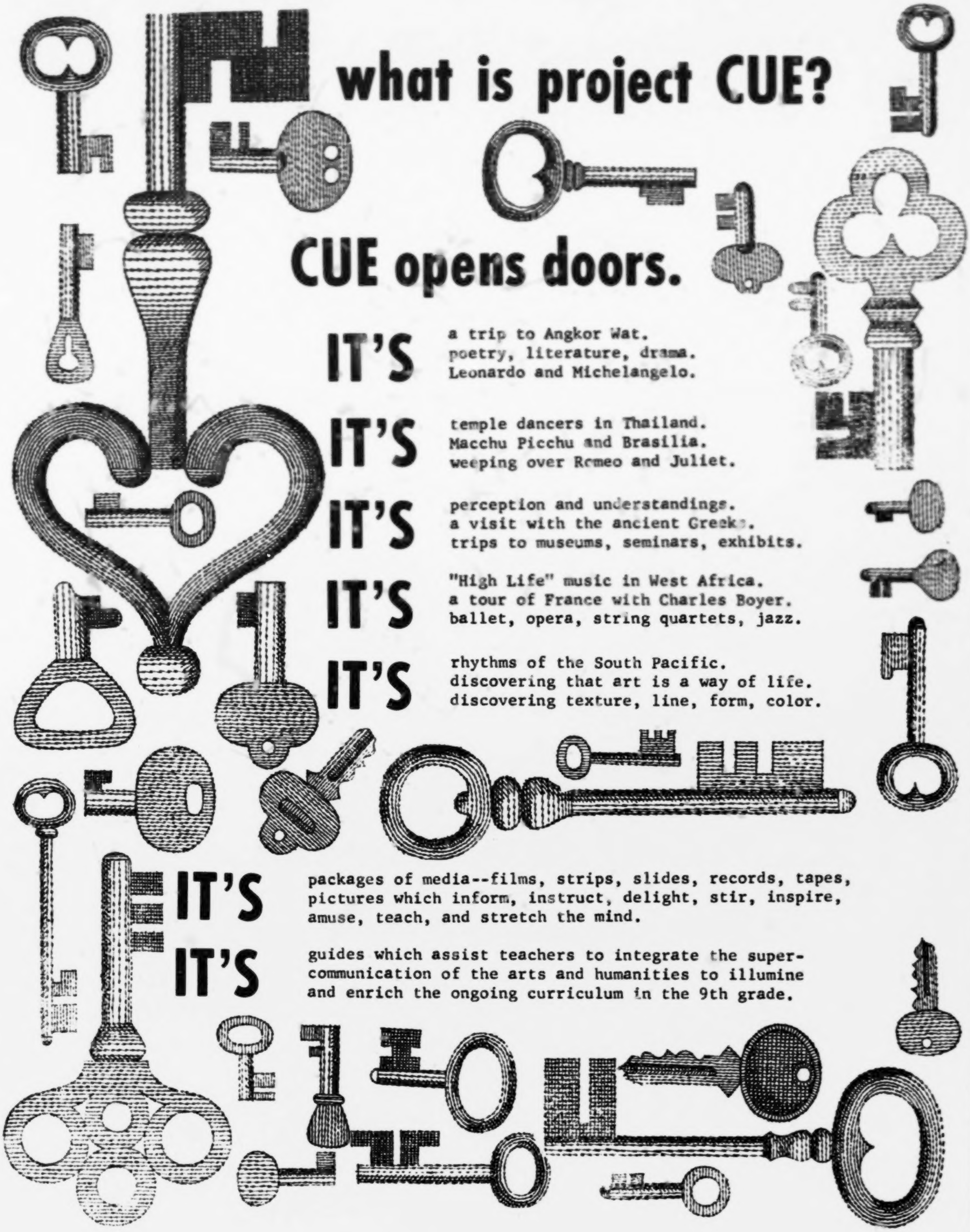

what is project CUE?

CUE opens doors.

IT'S a trip to Angkor Wat.
poetry, literature, drama.
Leonardo and Michelangelo.

IT'S temple dancers in Thailand.
Macchu Picchu and Brasilia.
weeping over Romeo and Juliet.

IT'S perception and understandings.
a visit with the ancient Greeks.
trips to museums, seminars, exhibits.

IT'S "High Life" music in West Africa.
a tour of France with Charles Boyer.
ballet, opera, string quartets, jazz.

IT'S rhythms of the South Pacific.
discovering that art is a way of life.
discovering texture, line, form, color.

IT'S packages of media--films, strips, slides, records, tapes, pictures which inform, instruct, delight, stir, inspire, amuse, teach, and stretch the mind.

IT'S guides which assist teachers to integrate the super-communication of the arts and humanities to illumine and enrich the ongoing curriculum in the 9th grade.

"TO SEE LIFE; TO SEE THE WORLD; TO EYEWITNESS GREAT EVENTS; TO WATCH THE FACES OF THE POOR AND THE GESTURES OF THE PROUD; TO SEE STRANGE THINGS--MACHINES, ARMIES, MULTITUDES, SHADOWS IN THE JUNGLE AND ON THE MOON; TO SEE MAN'S WORK--HIS PAINTINGS, TOWERS AND DISCOVERIES; TO SEE THINGS THOUSANDS OF MILES AWAY, THINGS HIDDEN BEHIND WALLS AND WITHIN ROOMS, THINGS DANGEROUS TO COME TO; THE WOMEN THAT MEN LOVE AND MANY CHILDREN; TO SEE AND TO TAKE PLEASURE IN SEEING; TO SEE AND BE AMAZED; TO SEE AND BE INSTRUCTED; THUS TO SEE, AND TO BE SHOWN, IS NOW THE WILL AND NEW EXPECTANCY OF HALF MANKIND." *LIFE

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
ALBANY 1964

V356-Ag64-1,000

The research reported herein was supported by a grant from the United States Office of Education, Department of Health, Education.

NOTICE

Although more than a year was spent in locating, testing and evaluating the materials contained in the CUE guides the final writing of lesson plans was completed in just a few weeks under extreme pressure and limited staff this summer in order to be able to put these printed guides into the schools by fall. Despite editing this haste permitted some typographical and other minor errors to slip through. These minor flaws in no way impair the usefulnesss of the guides which are still considered working papers. All of these errors will be eliminated at the completion of the experiment.

The CUE Staff

FOREWORD

Two recent trends in education met in an exciting study, known as Project CUE, culture, understanding, enrichment. The first trend was the growing recognition on the part of educators and laymen, for doing a better job of teaching the arts, the humanities, in the public schools. The second trend recognized the potential impact of a well organized "system" of instruction to support the teacher in his day-to-day teaching.

The combination of these two ideas prompted the United States Office of Education to give the New York State Education Department a grant to integrate the arts into the curriculum through the technique of a carefully planned system of instruction, based upon media-materials, curriculum guides, and suggested methodology and techniques for implementing the program. The Division of Educational Communications and the Bureau of Secondary Curriculum were assigned the task of operating the project under the directorship of Dr. Robert Brown and Mrs. Grace N. Lacy.

Although the teaching of the humanities has been taking place in many schools in the country for many years, the study being made by the Education Department represented several different approaches. First, it was decided that the humanities were for all students and not just for a select few, who chose to elect a special humanities course at a particular grade level. Second, the humanities are part of all subject area content and should be recognized and appreciated in that context. Third, a carefully prepared program of media, materials and methodology could enable the teacher and student to teach and learn in a superior way. With these three points in mind, 13 experimental schools were selected to integrate the humanities program into the ninth grade curriculum.

In July, 1963, nine teacher consultants came to Albany to select the materials suitable to their subject areas. They then wrote lesson plans for use of the materials, under the direction of Mrs. Lacy. The lesson plans were edited by the Bureau of Secondary Curriculum and the assigned subject matter specialists, published, and sent to the 13 project schools. Packages of the chosen materials were assembled and sent to the schools by the Division of Educational Communications.

Mrs. Lacy visited all schools to orient the teachers to the program and explain the CUE system. Curriculum and audiovisual coordinators in each school acted as liason persons between the school and the CUE staff. Throughout the year the materials and guides were used and evaluated by the CUE teachers. As a result of one year's use, the materials and guides have been revised and upgraded in the light of the criticisms and suggestions of more than 250 teachers. Dr. Brown conducted testing in all schools before and after the cultural material had been used.

Special acknowledgement should be expressed to each individual who participated in Project CUE. Since this is impossible, due to the large numbers that have contributed to the effort, the Department can only recognize in a general way, the help given by the United States Office of Education; the National Art Gallery; the teachers, coordinators and administrators in the thirteen project schools; the special writers and subject area supervisors; the staff of the Division of Educational Communications and the Bureau of Secondary Curriculum; and the manufacturers and producers of the media-materials used.

Lee E. Campion
Director, Division of
Educational Communications

Hugh M. Flick
Associate Commissioner for
Cultural Education and
Special Services

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CULTURAL ENRICHMENT PROJECT (CUE)
HOME ECONOMICS

ORGANIZATION OF MEDIA

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2. Creativity Through Food.
3. Esthetics of Family Housing and Dress.
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5. Personal Appreciation of Beauty.

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INTRODUCTION

In recent post-Sputnik years, there has been little time in the schools for the humanities. So many people seemed dedicated to the proposition that science was the answer to all their problems, that billions were spent on experiment and education in the sciences and almost nothing at all for the humanities. The thought seemed to prevail - Rembrandt and Shakespeare - what good are they? They can't put a man on the moon or money in the bank. Because science has solved so many problems, people think it can solve all problems even the social ones. Scientific solutions to human problems sound wonderful on paper but they too often lack realism. They fail to take into account human passions, prejudices, greed, fears, traditional and political realities.

We spend billions to get to the moon; and yet, we do not know how to help the thousands of persons who die agonizingly of cancer each year.

We spend hundreds of thousands to find the half life of an obscure atom, yet we cannot cure the common cold.

We test nuclear bombs to keep ahead of the Russians and expose our children to genetic deterioration.

Modern chemistry helps us raise so much food farmers are paid for not growing crops - yet, millions die of starvation annually. We spend untold sums on research in automation to put people out of work - we then spend more to keep them on relief or give them psychiatric care.

Science promises the abundant life and this we want but we need something more - we need to learn how to live the good and satisfying life - and this we can learn from the arts and the humanities.

The total measure of man must be more than scientific precision. Science gives us knowledge and power of action. It tells us what we can do - the humanities tell us what we ought to do. We must have a knowledge of science if we are to live - a knowledge of the humanities if we are to live well. The arts and humanities are less a sum of knowledge than a way of thinking and being which helps us mature, gives us values and adds new dimensions to our beings. Great scientists realize there is no dichotomy between art and science. Both artist and scientist are studying nature in their own way to give new insights to man. Forward looking educators realize that instead of stressing the memorization of facts, we need streamlined courses which are thorough in their integration of important principles and more than surface deep in their provision for education in the process of making judgments, forming values and learning to think.

Many people are beginning to think that the arts are forms of super-communication around which we can group many studies. The reason for this is - the more complicated the truth, and there are some very complicated ones around today - the more likely it is to be grasped by an experience with one of the poems or paintings or compositions of music which speak to us through the eyes, the ears, and the heart to strike responsive chords in us to help us understand the great ideas and principles of man.

Much learning goes on at a nonverbal and emotional level. Many people feel that from a study of the arts and humanities will come a knowledge of the values which have stood the test of time and which give men convictions and the courage to stand by and for them. This conviction has grown so great that the Council of Learned Societies has published a report on the Humanities. Below are excerpts from this important report which requests the establishment of a National Foundation for the Humanities. The report urges expansion and improvement of activities in the arts and humanities for the good of the national interest.

National Report of

THE COMMISSION ON THE HUMANITIES - 1964

> "In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music and the sciences."
>
> The President's Commission on National Goals.

The humanities have played an essential role in forming, preserving and transforming the social, moral and esthetic values of every man of every age. The humanities are a body of knowledge usually taken to include the study of history literature, the arts, religion and philosophy. These studies are essential in education for the growth of the individual as a rational being and a responsible member of society.

Science and the arts are not dichotomous but are by nature allies. If the interdependence of science and the humanities were more generally understood, men would be more likely to become masters of their technology and not its unthinking servants.

Even the most gifted individual, whether poet or physician, will not realize his fullest potential or make his fullest contribution to his times, unless his imagination has been kindled by the aspirations and accomplishments of those who have gone before him. The arts and letters are therefore, where we look most directly for the enrichment of the individual's experience.

Over the centuries, the humanities have sustained mankind at the deepest level of being. In the formative years of our own country, it was a group of statesmen who fused their own experience with that of the past to create the enduring Constitution of the Republic.

During our early history, we were largely occupied in mastering the physical environment. Soon after, advancing technology put its claim on our energies. The result has often been that our social, moral and esthetic development lagged behind our material advance. We are proud of our artists and scholars and our technology, which has made their work highly available, but this is not enough. Now more than ever, with the rapid growth of knowledge and its transformation of society's material base, the humanities must command men of talent, intellect and spirit.

The state of the humanities today creates a crisis for national leadership. Many of the problems which confront the people of the United States involve the humanities. Among them are the following:

- All men require ideals and vision. Americans need today, as never before, understanding of such enduring values as justice, freedom, virtue, beauty and truth. Only thus do we join ourselves to the heritage of our nation and human kind.

- Wisdom - without the exercise of wisdom, free institutions and personal liberty are imperilled. The humanities impart insight and wisdom.

- When Americans accept their cultural responsibilities, the arts will help us understand cultures other than our own. Few people can understand a nation which spends billions on defense and will do little or nothing to maintain the creative and imaginative capabilities of its own people.

- World leadership cannot exist solely on the force of wealth and technology. Only excellence of goals and conduct entitle one nation to ask others to follow its lead.

- Greater life expectancy and automation make leisure a source of personal and community concern. The arts and humanities provide a stabilizing influence and fill the abyss of leisure profitably and enjoyably.

- The arts and humanities hold values for all human beings regardless of their abilities, interests or means of livelihood. These studies hold such value for all men precisely because they are focused upon universal qualities rather than on specific and measurable ends. They play a uniquely effective role in determining a man's behavior and values. These studies therefore should not be reserved for scholars alone but should be for all students whether they leave school after grades 9, 12, or after college or a doctoral degree. While the schools are not the only agency to accomplish this task, there is no other in America that bears so heavy a responsibility.

USING CUE MATERIALS EFFECTIVELY

The following points are stressed to give insight into the CUE system and the utilization of CUE materials. CUE schools are supplied with packages of media described in the CUE guides. Other school or libraries may also acquire the CUE materials from the listed producers in the back of this guide.

. CUE guides contain a wide selection of classroom tested materials related to the New York State Curriculum so that the teacher may select those which best suit the needs of his group.

. The Synopsis which is a description of each piece of material is provided for the teachers convenience in selecting material to preview.

. Synopsis and "Suggestions for Class Preparation" provide for class orientation and motivation.

. "Look and Listen For" items point out important areas in the material. Alerting students to these items results in increased retension of important factors.

. "Follow-Up Activities" contain numerous suggestions to stimulate the teachers own creativity.

. The Related Materials listings saves teacher time in locating other sources. Librarians may wish to acquire CUE related materials for teacher and student convenience.

. A stimulating learning atmosphere is made possible through permanent and traveling exhibits of art reproductions and realia as well as performances provided by CUE. These activities serve as a unifying thread around which many student experiences may be grouped. Such beneficial unification of learning experiences may be further enhanced by:

  . occasional use of team teaching
  . use of art and music teachers as resource persons

. A TV program "Cultures and Continents" provides for mountain top experiences ordinarily not obtainable in the classroom. This program gives insight into non-western cultures through their arts. Large group viewing of these programs enables some teachers to have free time for mutual planning.

. Kinescopes (filmed versions) of these shows are available for those schools not serviced by TV.

. Cutural organizations channel many of their services to schools through CUE.

- Business and Industry provide materials for schools through CUE. Such services are related to the curriculum in a meaningful way.

- CUE provides materials to develop abstract concepts and generalizations. Some of these materials may be seen, felt, smelled, heard, manipulated, or organized, assembled or taken apart during learning. These experiences are those which are retained and recalled and become a permanent part of the students knowledge.

- There is no substitute for teacher guidance and insight in selecting planning, organizing and using instructional materials. CUE provides the teacher with a wide choice of classroom tested, teacher certified materials which save teacher time in locating and evaluating materials and free that time for the important personal aspects of teaching.

- CUE materials are keys which open doors to new vistas of learning interest, broaden horizons and increase perception but it is still the teacher who remains THE MASTER KEY in proper selection, use and development of insights.

The Argument for Inter-disciplinary Relationships

Too commonly, the teacher teaches his subject, or a unit within it, without reference to its relationship to other components of the curriculum. Students often study one subject after another, with no idea of what his growing fund of knowledge might contribute to an integrated way of life.

The special job of education is to widen one's view of life, to deepen insight into relationships and to counter the provincialism of customary existence; in short, to engender an integrated outlook.

The arts and humanities may be used as a unifying thread in the curriculum. This unitary view of the curriculum is important because:

- Comprehensive outlook is necessary for intelligent decisions.
- A person is an organized totality - not a collection of separate parts.
- An atomized program of studies engenders disintegration in the life of a society.
- The value of the subject is enhanced by an understanding of its relationship to other subjects.
- Knowledge does not exist in isolation; integrated subject matter is more meaningful.

TIME TO INCLUDE THE ARTS?

Many teachers are firmly convinced of the worth of including the arts in the curriculum but profess they do not have the time to do so. The following are a few suggestions for making time available.

- Use the arts as a vehicle for subject skills
  The study of all subjects needs a vehicle. The arts can be such a vehicle - one can learn all the technique and skills of reading and communication while learning about the arts. Art and science are inextricably related; both are looking for sense, order, and beauty in the universe. True understandings of the people of the world cannot be grasped out of the context of their arts. Industrial arts are an outgrowth of fine arts. Homemaking involves knowledge and use of arts. The compelling reason for use of the arts as a vehicle is that students today are in dire need of acquiring a much higher level of culture than was formerly thought adequate.

- Use of large group instruction
  Several groups may view T-V, a film or hear a lecture given by one person, thus freeing teachers for mutual planning or conference.

- Independent Study
  Students may use filmstrips, programed learning or do independent research on their own in study hall or learning center or library.

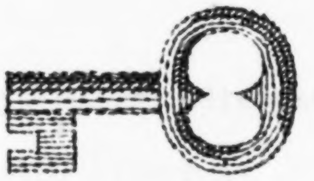
- After school seminars
  On arts and humanities for interested groups.

- Use of time ordinarily not used for study before school, lunch hours, home room activity periods may be used for listening to good music or other activities.

- Out of School time
  Evenings, weekends may occasionally be used for museum or concert visits, architectural tours.

- Assembly programs may be cultural in nature. Thus large groups can be reached.

- Use of a stimulating environment
  Students learn at least as much outside of class as in. Educational displays provided by CUE, effective bulletin board displays create an atmosphere for learning and teach students in incidental moments.



CULTURAL ITEM: "ADVENTURES IN COLOR" (Film)
10 min., Pittsburgh Plate Glass.

CURRICULUM AREA: Home Economics - Family Meals
Clothing Selection
Interior Design

PURPOSE:

This film is an excellent aid in alerting students to the wonder and joy of color.

NOTE: (to teacher - The multiplicity of the visual images we receive tends to make us jaded and lacking in real perception. Color is not the province of the painter alone but a resource of everyone.)

SYNOPSIS:

This is a gay whimsical animated film in beautiful design and color which tells in verse and illustrates how color affects our moods, our vocabulary, our enjoyment of food and our surroundings. Color dynamics can reduce accidents, improve housekeeping and promote productivity as well as express personality, create a mood, lend loveliness and pleasure to our lives. This film may be used to stimulate imagination and vocabulary development which in turn increases color perception and awareness. Resultant vocabulary gains may be employed in creative or descriptive writing.

SUGGESTED PREPARATION OF THE CLASS:

To orient students to the material in the film explain: Just as size and weight affect us so, too, does color. We speak of a bright morning, a blue funk, a red letter day. The world we live in is multicolored. Color helps us enjoy dress, food and drink and the rooms we live in. This film will show you how you can use color to create a mood, express personality, to make rooms seem larger and add loveliness and pleasure to your life. (Note: Have on hand Roget's Thesaurus and dictionaries for later use.) Copies of the delightful poem "Color" may be duplicated for later reading and enjoyment. Explain to the class that color words lend stimulation and pleasure to writing.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The use of color and color words.
- How color can be used to enhance surroundings.
- Use of color dynamics in hospitals, factories and schools.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To insure understanding of color dynamics,discuss with the class:
    - How color creates moods and affects our feelings.
    - Use of color as a safety and health factor.
    - Use of color illusions in making rooms or furniture seem smaller or larger.

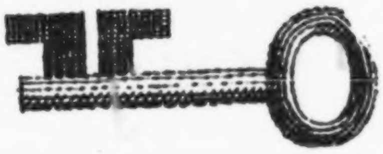
SUGGESTED RELATED ACTIVITIES:

1. To increase color perception,assist enlargement of color vocabulary by learning about color symbolism and how it affects our language.
    - Explain to the class: For primitive man color was symbolic. Every virtue or vice of man had a special color symbol. In later periods, color became decorative rather than symbolic but we still have remnants of this color association in our speech. Black is associated with evil--therefore we speak of a "black-hearted villain" --white is the symbol for innocence and we speak of persons being "pure as the driven snow."
    - Compile with the class expressions which contain color symbolism. (See CUE insights on "Color and Color Symbolism.")
2. To sensitize students to the power of color words in writing, discuss with them the feelings that various colors give them.
3. Compile with the class lists of related color words such as: purple, amethyst, yellow, amber, golden, tawny, green, viridian seafoam, grassy, verdant, emerald, red, crimson, rose, fiery, roseate, cerise.

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Ask the class to choose any colored object they like such as an emerald, a leprechaun, the sun, the moon, a car or other and utilize the color words they have learned or simply write a poem about a single color. Refer to the book "Hailstones and Halibut Bones."

RELATED MATERIALS:



Films:

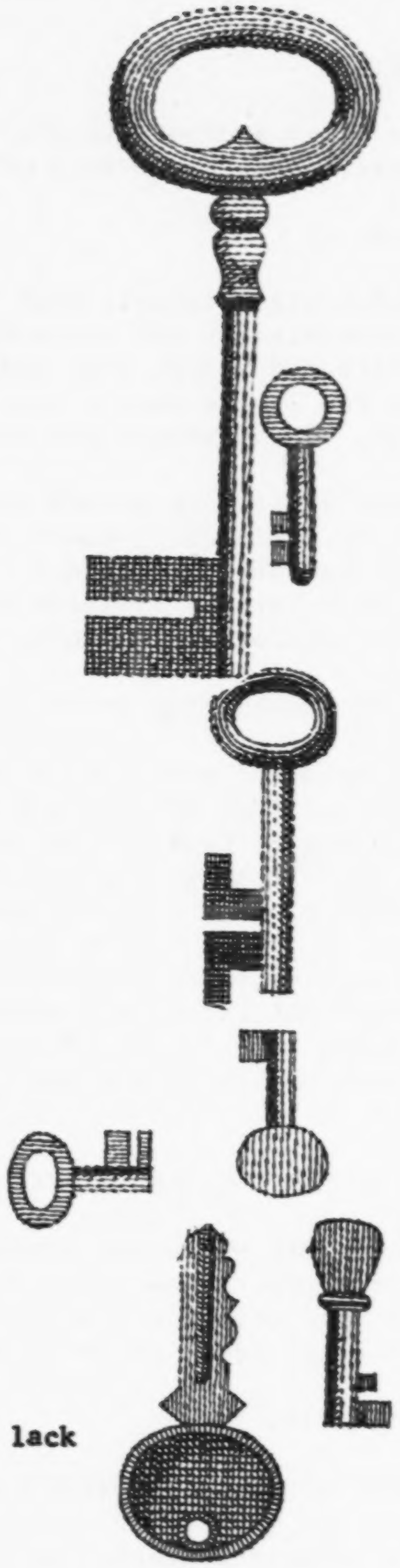
Discovering Color. (Film Associates) (CUE)
Hailstones and Halibut Bones. (National Film Board of Canada)

Filmstrips:

Take a Look at Color. (J.C. Penney Com.,Inc.; McCall's Patterns; Coats & Clark's Threads)
Color and You. (J.C. Penney Co.,Inc.; McCall's Patterns; Coats & Clarks Threads)

"COLORS"

Like acrobats on a high trapeze
Colors twist and bend their knees
Twist and turn and leap and blend
Into shapes and feelings without end.
Light is color and color is light
Prism, rainbow, day and night.
Every color unique alone
Has mood and meaning of own.
Yellow is the color of the sun,
The feeling of fun.
The yolk of an egg, a duck's bill
A canary bird, a daffodil.
Yes a topaz, a candle flame
Mimosa's yellow and I guess
Yellow's the color of happiness.
Red is a sunburn spot on your nose
And sometimes red is a red, red rose.
Red squiggles out when you cut your hand.
Red is a ball and a rubber band.
Red is a lipstick, red is a shout.
Red is a sign that say "Watch out"
Red is a show off, no doubt about it!
Can you imagine living without it?
Blue is the sky without a cloud.
Cool and distant, lonely and proud.
Blue is the quiet sea
And the eyes of some people
And many agree
As they grow older
That blue is the scarf
Spring wears on her shoulder.
Orange is a tiger lily,a carrot
A feather from a parrot, a flame
The wildest color you can name.
Orange is the fur of the fiery fox
Orange is the crayon in the box.
And in the fall when the leaves are turning
Orange is the smell of a bonfire burning.
Colors dance and colors sing.
Colors can do anything.
Colors can laugh and colors can cry
Turn off the lights and colors die.
But wait! Black is a color we can use.
Black is licorice and leather shoes.
Black is the print in the news
And think of what starlight and lamplight would lack
If they couldn't lean back against black.



CULTURAL ITEM: "THE AMERICAN LOOK" (Film)
29 min., Color, General Motors.

CURRICULUM AREA: Home Economics - Esthetics of Family Housing, Furnishings, and Equipment

PURPOSE:

To alert students to the work of stylists and how styling adds to the ease, grace and beauty of our lives.

SYNOPSIS:

Industrial stylists work in the form, line, texture and substances of the conveniences and necessities of life. The arts and crafts of American stylists add grace, ease and glamour to our lives. Homes now have new plans for living made attractive by new forms accented by new color selection. Today people are increasingly interested in the look of things.

Good styling is evidenced in packaging, machines, boats, cars; all kinds of equipment. Modern American architecture has a new boldness and functional beauty. This film shows the beauty of American styling in glowing color and explains how stylists work to achieve attractive new designs in furniture, equipment and automobiles.

SUGGESTED PREPARATION OF THE CLASS:

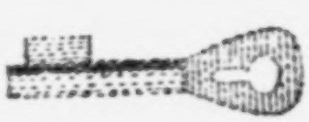
To acquaint students with the meaning of styling, secure the Ford book of Styling from CUE Industrial Arts Kit. As you show some of the book's illustrations to the class explain: Styling is the art of designing beauty into useful things. Although we think styling is a new endeavor, in reality it has been practiced since civilization began.

Discuss with students how product design has improved in beauty. Explain that this improvement is largely due to the work of industrial designers who believe that products can be beautiful as well as useful. The work of stylists gives us a new freedom-the freedom of individual choice.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The way in which new forms and use of color make home and leisure more attractive and enjoyable.
- The bold colorful look of new products and architecture.
- The steps taken in the creation of a new product design.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. To enhance appreciation of the role and work of the stylist and designer:

Explain to the student that the designer creates new designs; the stylist chooses fabrics, colors and materials and combines them for use in products. Refer to CUE insight sheet on "Styling."

2. To assist the student to understand the difference between fine and applied art explain: Although all art has a purpose, applied arts are those in which the function or use of the product is foremost in the artists mind.
   Art was used by primitive man as a magic to help him in the hunt or as a means of placating the gods or securing power over nature. Art which is used for these purposes or for pure pleasure is called Fine Arts.

   Man has an innate desire for beauty and he liked to embellish his tools and utensils with design to make them more attractive. However, in making these articles his main thought in mind was usefulness. The decorative or art element was then applied to the article. These are the applied arts (See CUE Insights "Function in Art"). Ask students to identify the fine and applied arts in the school, their homes.

3. View the CUE film "Seven Guideposts to Good Design." Follow lesson plan and refer to insight sheet on "Good Design and Styling."

SUGGESTED RELATED CREATIVE ACTIVITIES:

To develop critical judgment and creative thinking:

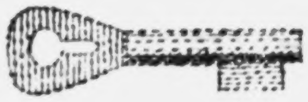
. Ask students to look about the home or school for products whose design could be improved in the light of their new learnings.

. To assist their creative thought ask: How could the product be improved? Could it be made larger? smaller? out of another material? Should something be added to or taken off of it? Could it be made more cheaply? Could it be made in two parts? Could two products be put together to make a better one? Could it be simplified? Are the color, texture, shape and line pleasing? Is it truly functional?

. Ask students to sketch their new designs and explain to the class what improvements they have made.

. Make the point clearly that it is this kind of thinking which helps American business and all stylists to provide better lives for us by giving us all fine products formerly available only to the wealthy few.

. As students work out their designs explain: All our acts of selections and arrangement are decisions on design. This decision involves our likes and dislikes, human needs and the application of the principles of design. Illustrate the following with sketches on the board or real objects:



- Proportion - try to achieve beautiful space relationships to make the article fit its use - (fit the hand or body). Try to create optical illusions that will give the impression of beautiful proportions when it is not possible or feasible to change the basic design. Organize the entire design to have good interesting space relations. Help students understand that unequal divisions of space are more interesting and less monotonous.
- Variety adds interest. The design must follow the function but can you add interest by expressing a new quality not in old designs?
- Balance - The design should have either formal (symmetrical) or informal (asymmetrical) balance. Explain to students how to achieve informal balance.
- Emphasis - Every design should have a center of interest or dominant area which may be emphasized by leading lines or unusual detail.
- Rhythm - Use lines and forms to lead the eye easily from one part of design to the other. Rhythm may be achieved by repetition of lines and shapes, gradation or progression and continuous lines of related movement.
- Unity - All of these elements must work together to give the design an overall oneness.

RELATED MATERIALS:

Film:

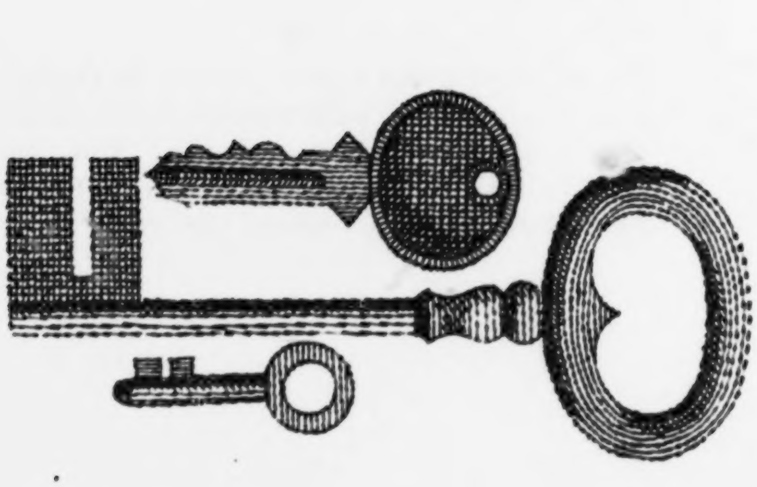
Seven Guideposts to Good Design. (CUE)

Booklet:

Ford Book of Styling. (CUE Industrial Arts Kit)
Alcoa Book of Styling. (CUE Industrial Arts Kit)

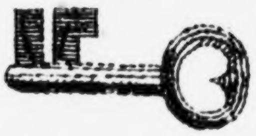
CUE Insights:

Design, Styling, Function in Art.



CULTURAL ITEM: "AMERICAN PAINTING IN HISTORY" (Filmstrip, record, book)
14 Frames, Color, National Gallery.

CURRICULUM AREA: Home Economics - Fashion Heritage- Socio-economic Influences on Dress



PURPOSES:

To reveal how costume is related to architecture and painting in that all the arts of a people express the ideals, hopes and way of life of their times.

To show how art and civilization are linked together.

(Note: Only 14 frames of the filmstrip are used and described here as an indication of what might be done with other paintings in CUE Kits or local museums.)

SYNOPSIS:

This beautiful filmstrip shows American life and people from colonial times to the present through paintings and architecture. By pointing out how the dress and architecture and other arts or a people reflect the spirit of their times, pupils are enabled to gain new insight into the meaning of these arts, and perceptions and understandings of costume and architecture will be enhanced.

SUGGESTED PREPARATION OF THE CLASS:

To aid pupils to gain the above insights explain: Ordinarily we do not think of houses and costumes as being related and yet if we look closely we can see that they both spring from the spirit, style and way of thinking of their time.

SUGGESTED PROCEDURE - SHOW:

Frame 3 - This is Pocahontas dressed in fashion of the English court where she visited with her husband, John Rolfe, in Queen Elizabeth's day. Her dress, with its wide starched lace collar, rich brocade and golden trimmings, is simple compared to Elizabeth's lavish costumes; yet it reflects the grandeur of the English court.

Frame 7 - When the English arrived in America on the ship Susan Constant:

Frame 8 - They built houses of wattle and daub (mud, straw and plaster). People in the colonies had to struggle hard just to survive. Grand clothes like those worn in the court in England were inappropriate here.

Frame 9 - They had to use native materials to make their own clothing. Here people are having a party while they break and beat flax to make thread for spinning. Much of the clothing was made of a fabric called linsey-woolsey, which was woven of both linen and wool threads. It was sturdy and warm. The clothes were plain and simple, like the houses, reflecting the kind of life led by the people.

In the North, Pilgrims and Puritans removed all decorations and wore only subdued colors to express their disapproval of the excesses of the English court. Here religious thought is expressed in dress.

Frame 12 - This is a windmill built by the Dutch who settled in New Amsterdam and other places.

Frame 13 - This is Catalynje Post who lived in the New Netherlands, now New York State. Her family was prosperous enough to have her picture painted by a "limner" - a person who painted signs and clock faces. Her costume reveals that life was beginning to be easier for the Dutch traders in New York. The costume reflects the style of her native Holland and shows that the Dutch understood the making and mixing of dyes. She wears a quilted calico cap and sturdy leather high-heeled shoes. Her skirt is held out by numerous gay colored petticoats. A woman's wealth was judged in those days by the number of petticoats she could afford.

Frame 16 - This is the home of William Penn. This home shows an increasing ease of life and a fine eye for craftsmanship and design.

Frame 19 - This is the self portrait of Benjamin West, an early American artist. At this time, gentlemen began to copy the English style of wigs or powdered their hair. Puritans tried to stop this style but by 1716 the fashion was general. We can see that when life is no longer such a struggle, people have more time for fashion. Though much simpler than French styles, the Quaker garb was a great deal fancier than that of the Puritans.

Frame 20 - Of course the dress of Colonel Johnson, superintendent of Indian affairs, reflects his life on the frontier just as today's cowboys' garb reflects their life.

Frame 21 - Southern colonists were quite different in spirit from the Northern settlers and this difference of spirit shows quite plainly in architecture and costume. Far from disapproving of the English and French courts, they were so anxious to keep in style, that "fashion dolls," dressed in the latest gowns, millinery and coiffures, were sent to them from Paris. Local dressmakers copied the fashions. The great tobacco crops yielded funds for luxurious dress. Here we see Martha Washington, dressed in sumptuous satin, powdered wig and shawl, while the father of our country is dressed in the manner of the French court, in breeches, coat, cravat, wig, garters, buckles and silk hose.

Frame 22 - As they copied ideas of fashion from France, they also copied their architecture. Recent archeological discoveries had brought the ideas and arts of the Greeks and Romans to the attention of the French.

Frame 23 - French architects copied the classic styles of Roman and Greek temples in public buildings. The American colonists followed their lead and our public buildings and homes in the south reflect this classic tradition. This expression in architecture was more than a style; it was a symbol of the ideas of democracy taken from the Greeks. It was these ideas which were to bring on the revolutions both in America and France.

Frame 30 - In this Maryland home we see this neo-classic influence.

Frame 31 - And here is Eliza Ridgely, who lived in this house. Notice how different her simple dress and hair style appear, compared to previous fashions. This fashion change also reflects the spirit of the times. During the French Revolution, the people wished to repudiate anything reminiscent of the hated French king and court. Fashionable ladies shed their furbelows, hoops and powdered wigs and dressed in simple sheath gowns of linen called "mervielleuses," patterned after Greek and Roman classic dress. This style reflected their desire for democracy or a republic. The same ideas flourished in America and similar style changes occurred.

The above is merely a brief glimpse of the wonderful world of "arts and ideas." History and our own times are filled with many more.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To assist students to see the spirit of the times reflected in various arts:

- Use the Time Magazine, November 8, 1963, CUE Tearsheet on Fashion to show how the baroque spirit is reflected in many arts.
- Compare contemporary, fashion, architecture and painting (e.g., a shift dress, bee hive hair-do, skyscraper and Mondrian painting).

SUGGESTED RELATED ACTIVITIES:

To further understandings, use World Book illustrations on clothing to acquaint students with costumes of other times and places.

Have students do research relating costume and architecture of a place or period which interests them.

Visit a museum of costume, or your local museum, to observe the history of your area as reflected in costume.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To awaken creativity, have students design modern clothing based on inspiration from costumes of the past or other lands. Explain that professional costume designers use such inspiration.

RELATED MATERIALS:

Filmstrip:

Florentine Painting

Slides:

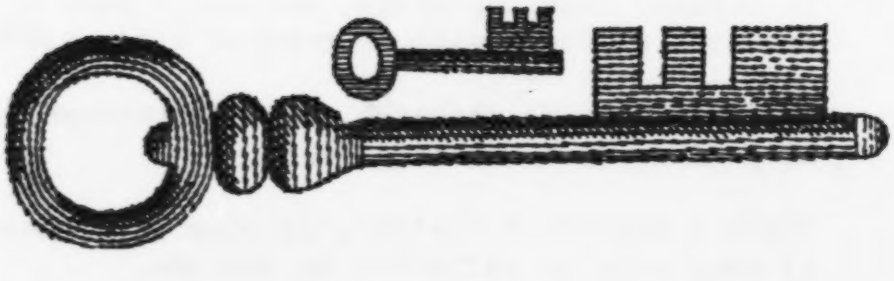
Survey of American Painting. (CUE)

Book:

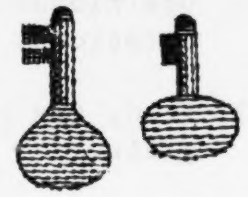
Costumes and Styles, Harold Hansen. (Dutton and Co., N.Y., 1957)

Booklets:

Historic Costume, Lester and Kerr.
Clothing - World Book, 1964.



CULTURAL ITEM: "THE ART OF GIFT WRAPPING" (Film)
15 min., Color, Hallmark Cards.



CURRICULUM AREA: Home Economics - Interpersonal Relationships
Expressing Creativity
in Giving

PURPOSES:

To alert students to the fact that art is a way of life that can add graciousness and charm even to the smallest acts.

SYNOPSIS:

It isn't what you give but how you give it. Thoughtful remembrance of important occasions makes life more gracious. Gift wrapping started in ancient China, with gifts carefully wrapped in rice paper. In Japan, gift wrapping is an art. Today's wide selection of beautiful papers, ribbons, stickers make it an art that can be acquired by all. This film demonstrates many beautiful and creative ways to wrap gifts for all occasions to give that added touch that means so much.

SUGGESTED PREPARATION OF THE CLASS:

. Ask students to bring in paper, ribbon, and an object for wrapping.

. Have on hand the booklet "The Art of Gift Wrapping," obtainable from stores selling Hallmark cards. No other preparation is necessary for this film, which is clear and fascinating.

PUPILS SHOULD LOOK AND LISTEN FOR:

. Techniques in securing a package and preparing an object for wrapping.
. The artist's uses of ribbon and color combinations.
. How to coordinate wrappings to accessories, occasion, season, or specific date.
. Use of wrapped packages as centerpieces.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Practice making package with materials brought from home, using the technique suggested in the film and booklet.

2. Experiment with ribbon flowers for centerpiece, bulletin board, department display.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Make tiny wrapped packages for mobile decorations for the holidays , depicting in the creative wrapping symbols that stand for the varied Christmas celebrations around the world.

2. Use ribbon decoration for cake decoration for birthdays and special occasions.

3. Study the customs of other countries in relation to giving and receiving gifts.

4. Make potato or sponge print wrapping paper.

5. Make a study of modern packaging. Secure the booklets on packaging from the CUE Industrial Arts Kit (see listing below). Assist students to learn that:

   - Packaging determines salability of a product.
   - Simplicity is the common denominator of all good designs.
   - New materials, especially plastics, make new, more efficient, pleasing and functional packaging possible.
   - Packages must have strong product identification as well as commercial appeal.

6. Study the prize winning packages in the Container Corporation booklet. Have students design a product package of tagboard or other materials.

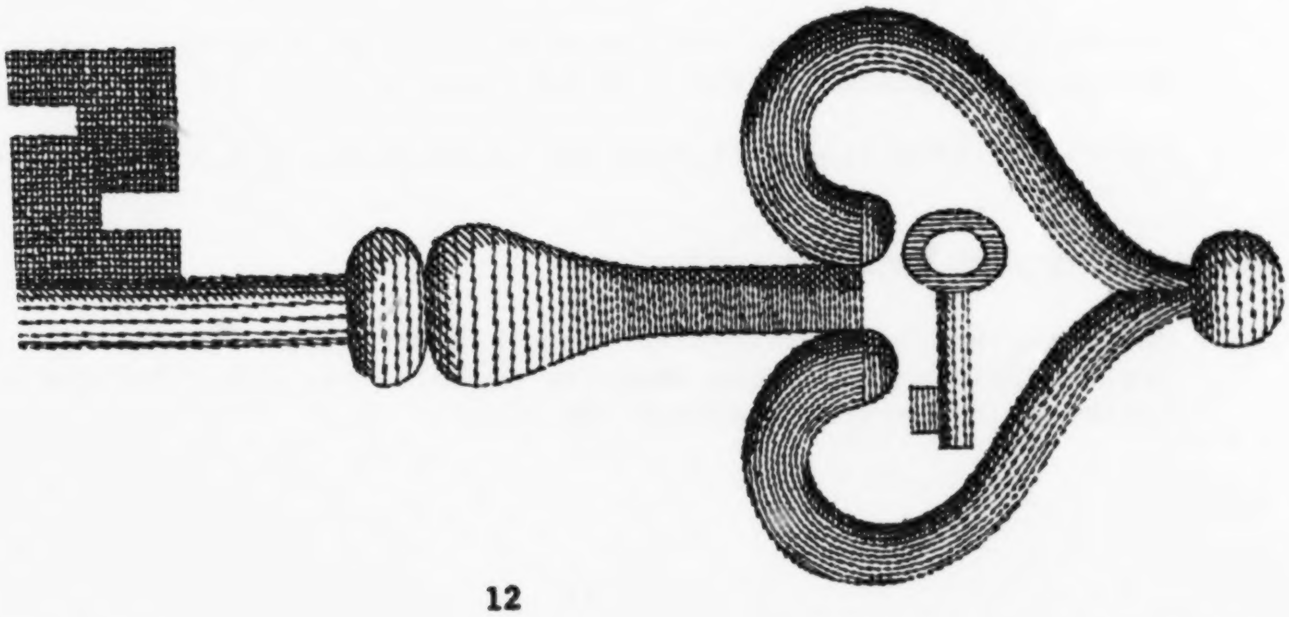
RELATED MATERIALS:

Booklets:

The Art of Gift Wrapping. (Hallmark Cards.)
Prize Package Designs. (Container Corporation of America.) (CUE)
Discussion in Design. (Shell Chemical Co.) (CUE)
23 Ideas for Tomorrow's Packages. (Shell Chemical Co.) (CUE)

CUE Insights:

Christmas Customs Around the World.



CULTURAL ITEM: "ASIA SERIES--IRAN" (Flat Pictures)
16 Flat Pictures, Color, International Communications Foundation.

CURRICULUM AREA: Home Economics - Understanding Peoples of Various Cultures
Intercultural Influences on Food, Home, Dress

PURPOSES:

To acquaint students with the flavor of life in Iran, its old Persian culture and beautiful monuments, as well as life today.

SYNOPSIS:

These beautiful colored flat pictures allow students to see that while nomadic patterns of life centuries old still persist in Iran, the impact of the modern world is felt because of the discovery of oil, which brings industry in its wake. Not the least of the charms of these pictures are the beautiful monuments and tombs and mosques reminiscent of days when Persia was an enormous and powerful empire.

SUGGESTED PREPARATION OF THE CLASS:

1. The teacher may explain that as the pictures from "Bounty of Foods" in Life Magazine were shown to the class, it had been emphasized that many fruits and vegetables originated in Persia (Iran). This series of pictures of Iran will deepen our understanding of the people of this country, their works of art, and their way of life.

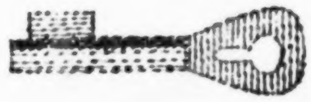
2. Bring a map or globe to the classroom and point out the location of Iran.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Nomadic ways of life, tents, rugs, hand spinning.
- Ways of earning a living - farming, metal working, herding, caviar industry, oil fields.
- Tomb of Avicenna -- esteemed philosopher and poet.
- Largest oil refinery in the world at Abadan.
- Garb of the Turkomen tribe, ways of eating.
- Persepolis built by Darius the Great.
- The mosque at Isfahan, with colorful kaski (tiles), minarets and domes.
- The priceless Naderi and Peacock Thrones.
- Foods eaten (fruits, rice, cheese, lamb, bread, tea).
- Manner of eating, pottery, china, housing.

PRESENT MEDIA.

(Play a recording of Persian music while students study pictures.)



SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further understandings of Persian culture, help students to understand that:

   - Modern life is suddenly impinging on age-old cultural patterns.
   - While a few people in Iran are fabulously wealthy and some are educated, large groups of the peoples are poor and unlettered.
   - At one time, Persia was a great empire, and we can still see remnants of grandeur in the temples, tombs and mosques.
   - Persians were wonderful gardeners. They raised peaches and roses and melons in this arid land. They cherished their gardens and fountains as cool beauty spots in the desert. Persian rugs are really pictures of these gardens. These rugs are rare, beautiful, costly and treasured art works.
   - The Persians had many gifted poets. Poets and philosophers are honored in Persia as we honor our statesmen and heroes. One of these, Omar Khayyam, is well known among English speaking people for his Rubaiyat.

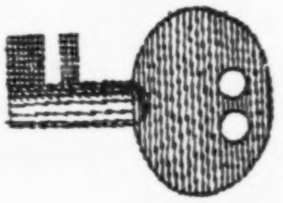
2. To encourage appreciation for the richness of the culture, ask students to describe the artistic skills they observed (architecture, metal work, tiles, rug weaving).

3. Summarize by asking:

   From these pictures, what can we gather about the people of Iran? Their religion? State of culture? Artistic skills? Ideals? Values? Their future?

SUGGESTED RELATIVE ACTIVITIES:

- Have the class prepare some typical foods of Iran such as "shish kebab" (meats such as lamb on a skewer).
- Have students trace the history of foods of Iran, such as the peach , melon, caviar.
- Find a picture of a samovar and explain its use.
- Have students locate lines in poetry or literature which describe food (e.g., "A loaf of bread a jug of wine and thou ..."). Use these along with photographs or drawings for a bulletin board.
- Have a student report on the story of the Peacock Throne.



RELATED MATERIALS:

Films:
  Ancient Mesopotamia. (Coronet Films)
  The Byzantine Empire. (Coronet Films)
  The Mohammedan World: Beginnings Art Growth. (Coronet Films)
Filmstrip:
  Iran. (Life)

CULTURAL ITEM: "AUTUMN COLOR" (Film)
7 min., Color, Thorne Films.

CURRICULUM AREA: Home Economics - Clothing Selection
Color in the Home

PURPOSE:

To awaken sensitivity to the beauty of color in our environment.

SYNOPSIS:

Color surrounds us. We cannot escape it, but whether we enjoy it or not depends on our ability to see. Some people enjoy only brilliant spectacular colors, like a bonfire or fireworks. Other people enjoy colors that are cool and lovely like an azure sea or the delicate white and green of young birch trees. Life is so much richer when we learn to see and enjoy fine color harmonies wherever we find them - in the woods, in the sky, on the street, in a dress or a rug. This beautiful film helps sensitize viewers to the beauty of color and texture in their surroundings.

SUGGESTED PREPARATIONS OF THE CLASS:

1. Pupils should have a basic knowledge of color, the spectrum, the primaries and secondaries before seeing the film. (Note: This film should follow use of CUE film, "Discovering Color.")

2. Explain that the film will help them enjoy color more (see synopsis) by revealing how nature combines color. Of importance, too, are the tones of muted color seen in the film. Students should select examples of their favorite hue, value and intensity from the film. Alert students that there is no narration; they must learn with their eyes and feelings.

3. Arrange a display of a few fabrics or fashion photographs which show new fall patterns and colors. These will be used in discussion.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The spectrum of colors found in nature.
- Warmth in colors.
- Variety in values and textures.
- Beauty and meaning in the colors that surround us.
- How colors affect our feelings.
- The relationship of colors to fabrics.
- Mood created by the piano accompaniment.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To help students analyze their feelings about color, ask:

- Which colors of the spectrum did you discover as you viewed the film?

- What is the effect of warm colors upon the individual?
- Why do red dresses appear more suitable in winter than in summer?
- Why are these colors called "advancing" colors?
- How do dimensions in color give variety?
- How do the seasons affect colors in fabrics?

2. Ask pupils to examine the fabrics on display and determine on the color wheel their hues, their values, their intensities. Emphasize in the discussion an individual's coloring in relation to color of fabrics.

SUGGESTED RELATIVE ACTIVITIES:

1. Playing with color and learning its properties helps students to be more observant and knowing about it. Display the color wheel on the flannel board using the primaries (red, yellow and blue) and the secondaries (green, orange and purple), and:
   - Either have all students paint, or use some as paint demonstrators, and show how to mix the secondary colors from the primaries.
   - Have students demonstrate how to mix the tertiaries from the secondaries and primaries; yellow, green - red orange - blue green - red violet - blue violet - yellow orange.
   - Have students choose any color they like, and continually add white to it to make paler and paler tints.
   - Have them choose a color and make darker and darker shades of it by adding black.
   - Have them practice greying colors by adding a bit of the color's complement.

2. Help them learn by experiment the following color facts:
   - *Complementary colors are directly across from each other on the wheel.*
   - When colors are brilliant, we say the intensity is high.
   - When the highest possible intensity occurs in colors, we call them spectrum colors.
   - Hue is that property of a color by which its part of the spectrum is distinguished - as red, blue, or yellow. To describe pale pink, you would say its hue is red but it has a light value and a weak intensity.
   - Intensity is that property of a color which gives it strength or brightness of hue. Encourage students to play with the colors for pleasing effects. No special artistic ability is needed. Explain that to get maximum pleasure from color, you must train your eye to detect small differences in hues, values, and intensities, which are important in achieving fine color harmonies. Wet some water color paper and drop colors on; allow them to mingle and flow freely. Tip the paper to encourage color flow. Observe and enjoy the results.

3. Place swatches of bright and cool colors on the flannel board. Assist students to understand why warm colors are called advancing colors and

cool colors are called receding. Explain these color illusions according to the wave length theory. Discuss how this affects choice of color for clothing and decor.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Have students choose a print from Metropolitan Seminars or National Gallery paintings, or colored magazine photograph, and:
   - Make a collage of swatches of fall fabrics or paper painted in tones related to or suggested by the painting.
   - Dress a mannequin or design a costume in a color scheme suggested by the painting or photograph.
2. Use half-yard pieces of material as shoulderettes, so girls may judge their most becoming colors. Point out that use of white or pink near the face enables them to wear colors which might not look good close to their skin. Bring out the idea that large persons should not wear advancing colors except as small accents.

RELATED MATERIALS:

Films:

Discovering Color. (Film Association) (CUE)
Color and You. (Pittsburgh Plate Glass)

Filmstrip and record:

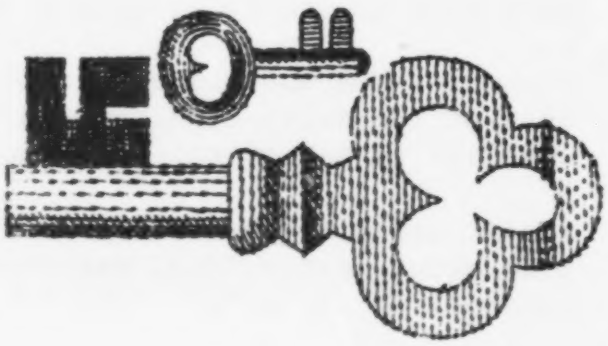
Using Color with Confidence

Book:

The Masterpieces of Modern Art. (The Modern Museum of Art, New York)

Pamphlet:

Artist Jr. - The Art Magazines for the Classroom
  Vol. 4 No. 6 April 1963 (CUE Science Kit)
  Vol. 4 No. 5 March 1963 (CUE Science Kit)
  Vol. 4 No. 3 January 1963 (CUE Science Kit)
Decoration Unlimited. (film guide) (The Bell System) (CUE)



CULTURAL AREA: "BEAUTY IN THE MAKING" (Film)
20 min., Color, Avon.

CURRICULUM AREA: Home Economics - Personal Health and Grooming
Consumer Protection

PURPOSES:

To promote good grooming among teenage girls through proper cleansing and proper and restrained use of cosmetics.

SYNOPSIS:

This colorful film shows how lipstick, the most used cosmetic, is made, and tells what to look for in choosing one. More important, it shows teenagers what cosmetics to use and how to apply them properly.

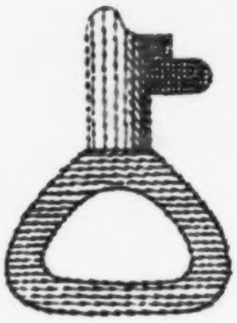
SUGGESTED PREPARATION OF THE CLASS:

The film needs little introduction. It should be used after students have seen the film "Good Looks" or a discussion of good grooming.

Secure lipstick samplers and other make-up from Avon or other source for use after seeing the film.

PUPILS SHOULD LOOK AND LISTEN FOR:

- How lipsticks are made.
- How new shades are chosen.
- The importance of thorough soap and water cleansing.
- How to treat blemishes.
- Proper use of foundation, powder, rouge and lipstick.
- When and how much make-up is appropriate.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To dramatize proper use of make-up, ask one girl to demonstrate for the class by using make-up in a theatrical way (too much of everything). The effect will be more impressive if she has an exaggerated teased "hair do." Make up another girl with a simple hair arrangement tastefully and properly. Ask the class to discuss the kind of impression each girl is likely to make on people.

2. Discuss when and how much make-up is appropriate. Stress the appropriateness of the fresh clean simple look, and the importance of scrubbing and diet in maintenance of unblemished skin.

3. Assist girls to learn whether they have oily, dry, combination or problem skin. Ask a local beautician to advise and demonstrate proper make-up.

SUGGESTED RELATED ACTIVITIES:

Some students may wish to do research and report on:

- The history of cosmetics; use paintings and photographs of statues to illustrate these reports.
- Pure food and drug laws, which protect the public from harmful cosmetics.
- Use of cosmetics and hairdressing as therapy for mental and convalescent patients.
- To provide consumer knowledge for intelligent buying, secure the aid of the chemistry department to analyze a very expensive lipstick and a budget-priced one.
- Point out to students that in general there is little difference in the materials used in comparable cosmetics. The tremendous differences in costs go for fancy containers, advertising research or are simply tacked on to make the consumer feel she is buying precious beauty ingredients.
- Discuss the psychological aspects of this situation. Alert students to home-made substitutes for these products such as:
  - Tooth cleanser made of baking soda and salt.
  - Hand cream made of glycerin and rose water.
  - Face cream - Lanolin is the only oil which penetrates the skin.
  - Deodorant made of cornstarch and aluminum chloride.
  - Scent - have students collect rose leaves and make a potpourri jar.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Let girls use samplers to choose lipstick and other cosmetics suitable to their complexions, coloration and costume colors.

2. Display a girl's dressing table arrangement, showing all essentials of good grooming.

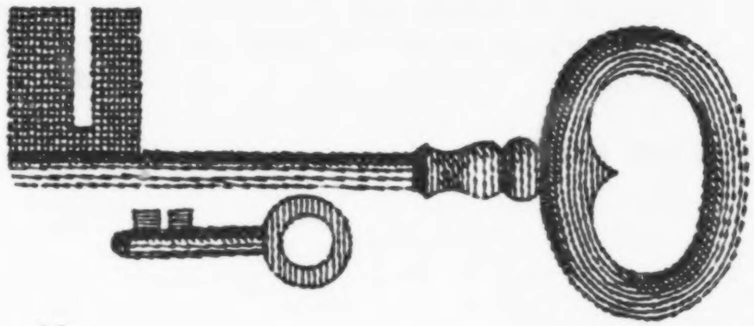
RELATED MATERIALS:

Film:

Joy of Fragrance. (Avon) (Film)

Booklet:

Through the Looking Glass. (A girl's guide to good grooming, Home Economics Department, The Proctor and Gamble Company.) (CUE)



CULTURAL ITEM: "BOUNTY OF FOOD" (Flat pictures)
from Life Magazine, November 23, 1962.

CURRICULUM AREA: Home Economics - Food for Health, Growth and Development
Esthetic Appreciation of Food
Esthetic Serving of Food

PURPOSES:

To acquaint students with the beauty delight and bounty of food and to sensitize them to color, flavor and texture in foods, and food as a subject in painting and photography; to awaken in them, the desire to arrange and serve food attractively.

SYNOPSIS:

This set of tear sheets contains famous paintings and photographs, which have attempted to capture the delight of food. These beautiful photographs will assist pupils to become more sensitive to color, texture and beauty in food, painting and photography.

SUGGESTED PREPARATION OF THE CLASS:

The teacher may explain that all senses are applied to by food - taste, of course, and smell. Vision? Behold it. Sound? Who has not enjoyed a crisp crunchy apple. And touch? It is its texture most of all that delights; rough and smooth, soft and firm, all invite the hand.

If possible, have on hand, a variety of fruits and vegetables for touching and arranging.

SUGGESTED PROCEDURE:

Show the painting, "The Artist's Bill of Fare," by Arcimboldo. Explain that this jaunty gentleman made of fruits and vegetables is meant to represent summer.

Show the paintings, "Food for the Palate," by Jacobson and "Pleasures of Taste," by Bruegel the Elder. Explain that in the 17th century, the beauty and bounty of food had become a major art subject. Often these mouthwatering displays contained moralistic messages. Show the photographic compositions of food.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The kinds of fruits and vegetables in the pictures, and their colors and textures.
- What the paintings tell us about life in the 17th century.
- Artistic arrangement of fruits and vegetables.
- The artistry of the photographer in helping us see the beauty of simple things.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To insure appreciations, ask students to:

   - Identify vegetables and fruits in the pictures.
   - Describe the differences in their textures.
   - Describe how these foods would appeal to their senses.
   - Tell of situations at home where such arrangements of fruits and vegetables might be used.
   - Find out the nutritional value of each of these foods.
   - Tell which vegetable or fruit has the greatest eye appeal to them.

2. Explain that many foods have interesting histories. Primitive peaches, called "tao," were grown 3000 years ago in ancient China. Growing of this fruit moved westward. As it migrated, it gained in flavor and beauty. When it reached Persia 25 centuries ago, it got the name, "peach." Persian traders and travellers brought peaches to ancient Greece. As early as 332 B.C. Soon Romans served them at banquets. By 1300 A.D., peaches had charmed all of Europe. Early Spanish explorers planted peaches in Mexico and Florida. Other foods have equally interesting histories.

SUGGESTED RELATED ACTIVITIES:

1. Assign students to do research and reports on the history of certain fruits or vegetables.

2. Assist students to develop a vocabulary of words to describe texture.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Ask students to utilize their new vocabulary of sense words to write paragraphs or poems about the bounty of food.

2. Plan with pupils the materials, fruits and vegetables needed to make table arrangements. On the following day when these are brought from home, have each one prepare a pleasing and artistic arrangement.

3. Ask for some volunteers in the class to arrange a bulletin board, which will consist of a world map and cutout pictures of fruits and vegetables. Colored yarns and pins may be used to show the geographical location of origin of each. Do some research to find quotations from poetry or prose referring to food and paintings.

4. Explore the National Gallery and Metropolitan Seminars for still life or other paintings containing food.

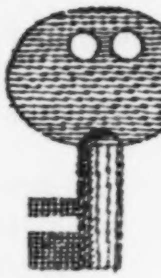
5. Some girls may wish to paint a still life scene of their food arrangements.

6. Some may also like to try photographing arrangements of foods.

7. Have the whole class participate in magazine cutouts of foods combined with color wash backgrounds for display collages.

CULTURAL ITEM: "CAVALCADE OF FIBERS" (Film)
16 min., Color, Dupont.

CURRICULUM AREA: Home Economics - Textiles in Home and Dress



PURPOSES:

To reveal the history of fibers and fabrics and the technological developments which enable us to have more useful and beautiful fabrics.

SYNOPSIS:

The story of fibers probably began when primitive men experimented with reeds and grasses to make mats for primitive clothes, fishnets and baskets. He also experimented with vines, feathers, animal hair and bark.

Man's first textile device was the spindle which enabled him to spin thread. The next steps were invention of the loom, domestication of wild animals and plant fibers, and use of dyes. Use of fibers was a potent civilizing and stabilizing force in society. It created skilled trades and caused man to grow. The Chinese discovered how to unwind cocoons of the silk worm and to create luxurious satins, brocades and damasks. In 1779, James Hargraves invented the spinning jenny, which led to the Industrial Revolution. In 1789, Cartwright invented the power loom, which led to mass production of textiles. Eli Whitney's cotton gin made cotton fibers cheap and available to all, but the world was still dependent on natural fibers.

The first artificial fiber, rayon, was made by a French chemist in 1884. Modern chemists now constantly make and improve new fibers for the new conditions, needs and demands of our lives.

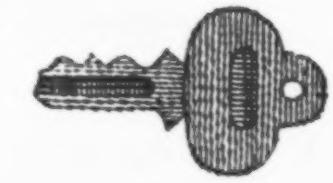
SUGGESTED PREPARATION OF THE CLASS:

This film is self-explanatory and needs little preparation except to have on hand materials from the CUE Home Economics Kit for use in follow-up activities.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Man's early experiments with fibers.
- The four natural fibers we use.
- The inventions which revolutionized the making of textiles.
- The first man-made fiber; other man-made fibers.
- The ways in which modern chemistry improves living.
- The difference between fundamental and applied research.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. To test for comprehension of film content, write these words on the board:

   Primitive Man
   A Chinese Princess
   Lyon, France
   James Hargraves
   Arkwright
   Dr. Edmund Cartwright
   Eli Whitney
   Rayon
   Modern Chemists

   Ask students to explain how each played a part in the development of textiles.

2. To familiarize students with each of the fibers, secure samples of all types of fabrics, man-made fibers and silk cocoon from Textile and Fiber Kit in CUE Home Economics Kit (see related materials). Ask students to identify them.

SUGGESTED RELATED ACTIVITIES:

1. To enrich student background of knowledge, show CUE filmstrip on Textiles. Follow lesson plan.

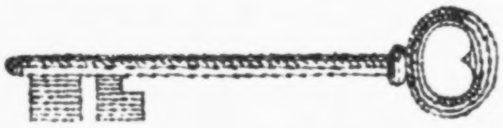
2. If possible, secure samples or pictures of tapa cloth, Hawaiian feather capes, and felt. Explain that these were primitive non-woven fabrics. Ask students to do research on the processes involved in making these fabrics and where they were first made. Learn about batik cloth and how it is made.

3. Learn how to test natural fiber fabrics for wrinkling and fiber content. Use burning tests for silk content, wet finger for linen, crush in hand for wrinkling. See science teacher for chemical tests of synthetic fabrics. Test fabrics for shrinkage. Learn about Sanforizing, cold water soaps and waterproofing.

4. Select fabrics for various occasions of wear and household uses. Tell why one fabric or type of fiber is superior to another for a special use.

5. Use CUE Kit Textile and Fiber samples and booklets for further study. (See lesson on Man-Made Fibers.)

SUGGESTED RELATED CREATIVE ACTIVITIES:



For further appreciation of textiles:

1. Weave place mats, purses or other small articles. Use imagination by interweaving raffia, metallic fibers, straw, split bamboo or other materials with the other fibers. Secure a book containing illustrations of fabrics woven by Dorothy Leibes or other outstanding textile designer.

2. Choose a wardrobe for an around-the-world trip which takes you to many climates. Be sure to give fiber content and name fabrics, finishes and design.

The criteria for this wardrobe are:

- It must all fit in one large suitcase as you are traveling by air and are allowed only 40 pounds of luggage.
- Fabrics must be washable, drip-dry, wrinkle-resistant and relatively inexpensive.
- You must have outfits suitable for sightseeing, dining out, church, and dress-up, for both warm and cool climates.

3. Have each student bring in a label from a clothing article for discussion of care of the fabrics of which the garment is made.

4. Have students assist in making a bulletin board or large scrap book containing sample swatches of all kinds of fabrics of natural and man-made fibers for identification. Have them cut out fashion designs appropriate for these fabrics. Have each student tell why the fabric is suited to her fashion selection.

RELATED MATERIALS:

Display Kits:

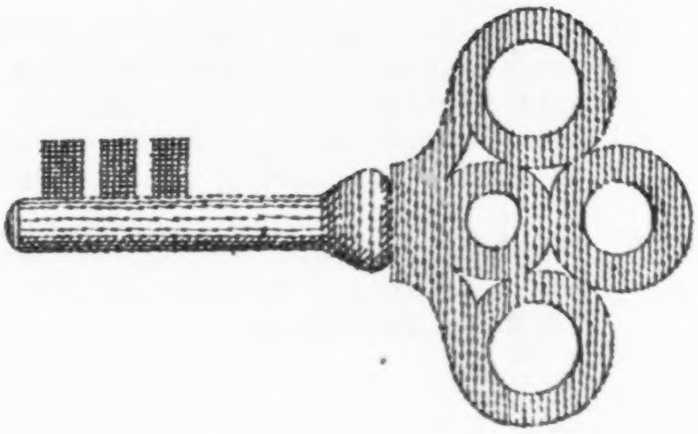
Fibers and Fabrics. (Celanese Fibers Company.) (CUE)
The Story of Silk. (International Silk Association) (CUE)

Booklets:

Dacron for '64 in Fashion Fabrics. (Dupont) (CUE)
Identification-the Word is Identification. (Celanese Fibers) (CUE)
Man-Made Fibers, A Summary of Origins, Characteristics and Uses. (Man-Made Fiber Producers Assn. Inc.) (CUE)

Filmstrip:

Looking Your Best for Spring '64. (Consumer Education Division, Sears, Roebuck and Co.) (CUE)



CULTURAL ITEM: "CERAMIC ARTS OF JAPAN" (Film)
17 min., Color, Ideal Pictures.

CURRICULUM AREA: Home Economics - Craftsmanship in Home Furnishings
Intercultural Contributions to Family Live

PURPOSE:

To instill an appreciation for simple artifacts of the Japanese culture by revealing the careful craftsmanship involved.

SYNOPSIS:

Dishes are called "china" because back in the Stone Age the people of China learned to make pottery. When, in time, they learned to harden and glaze it by baking it at a high temperature, the art of ceramics began.

In the 13th century, the Japanese, influenced by China, began to make pottery. The craft continues to this day. Since the Japanese are highly artistic and skilled craftsmen, their ceramics are among the most beautiful in the world.

This film reveals the entire process of the shaping, glazing, decorating and firing of Japanese porcelain, and gives insight into the skill and artistry of its creators through beautiful color photography of processes and of handsome products.

SUGGESTED PREPARATION OF THE CLASS:

To provide background, explain the origin of the term "china." If possible, display a piece of Japanese or other porcelain; explain that although these ceramics were originally developed for utilitarian purposes, they are now a highly prized art form. Use CUE filmstrip, "Ceramic Arts," as an introduction.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The use of the first ceramic utensils (the tea ceremony).
- The Japanese love of simplicity and formality in the tea ceremony.
- How porcelain material is prepared.
- The skill of the potter and the artists who decorate the ware.
- How glaze is prepared and applied.
- How the ware is fired in the kiln.
- Qualities which the craft reveals about the Japanese (their manual skill, high craftsmanship and artistic spirit).

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further insight and appreciation, discuss:
    - The difference between china and porcelain (see "Woman's Day Dictionary of Pottery and Porcelain." Home Economics CUE Kit).
    - What Japanese porcelain reveals about its creators.
2. View other ceramics in "Woman's Day Dictionary of Ceramics" and Lenox Fine China Booklet.
3. Arrange for an exhibit of Japanese pottery. The exhibit may also include ceramicware from other countries, such as the United States, England and Denmark. Compare qualities of articles from different countries.
4. Ask the art teacher to demonstrate the potter's wheel, or visit a pottery shop, artist studio or the china department of a local department store.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Since real appreciations come through doing, ask the art teacher to assist the girls to make and glaze small ceramic objects.

RELATED MATERIALS:

Film:

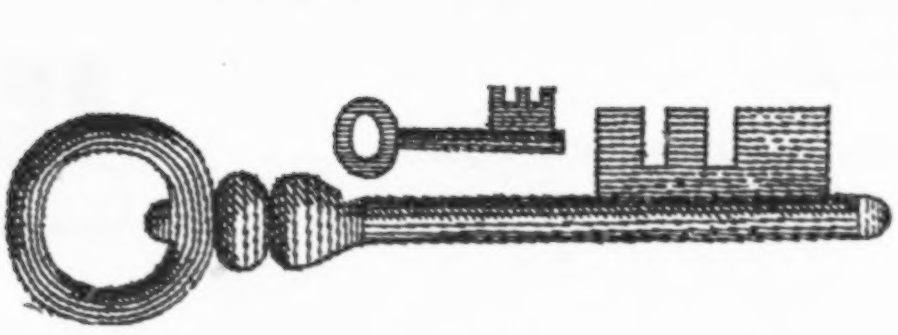
Peter the Potter. (National Film Board) (CUE)
Crafts of Japan. (Japanese Consulate) (CUE)

Filmstrip:

Ceramic Arts. (Encyclopedia Britannica Films) (CUE)

Booklet:

Book of Fine China. (Lenox, Inc., Trenton, New Jersey) (CUE)



CULTURAL ITEM: "COLOR FOR JOY" (Film)
15 min., Color, Rit Dyes.

CURRICULUM AREA: Home Economics - Personal Development
Design in Home and Dress

PURPOSE:

To stimulate interest in using color to brighten the character of the home and personality.

SYNOPSIS:

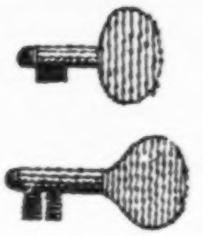
This film presents a method of redecorating by securing new trends of color usage in home and dress through the use of dyes. Dyeing techniques are demonstrated and the viewer is shown how to "work miracles" with color. Results are imaginatively portrayed. The lesson is that clever use of color in home or dress is a worthwhile artistic accomplishment that pays off in increased beauty and pleasure in surroundings.

SUGGESTED PREPARATION OF THE CLASS:

To provide background knowledge, show the CUE film, "Discovering Color." Follow lesson plan. Pupils should be able to recognize various color harmonies, such as monochromatic, adjacent or analogous, triadic, complementary, split complementary and accented neutral.

Review design knowledge with class; include harmony, balance, emphasis, rhythym, proportion. Stress the principles of emphasis through repeating colors; rhythm, via the eye movements caused by the attraction of the eye to bright color; proportion, via the law of areas.

PUPILS SHOULD LOOK AND LISTEN FOR:



- Color combinations and harmonies.
- Before-and-after room decoration
- Thought processes dramatized by dance sequence in the film.
- Techniques of successful dyeing.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

- To check for learnings from the film: Discuss the possibilities for changes in bedroom color decor through use of dye.
- Discuss and evaluate the observance of principles of design in redecorating the room in the film. Point up the achievements of emphasis, rhythm and proportion through use of color.

- On flannel board or bulletin board, have students practice word association with color. For example: ask the girls to write on strips of paper with magic markers one word that would characterize a color as it is used in room decor: "relaxation,"- color response - "light green." The girls could take turns pinning up a word on the flannel board and having others pin up the appropriate color beside it, until a full board is displayed to stress the psychological use of color.
- Set up a panel of girls as a color clinic to make suggestions for the problems of the class in room decor or clothing selection. Each girl should present a problem to the board for solution. These should be discussed and evaluated.

SUGGESTED RELATED ACTIVITIES:

To aid girls to understand the various results obtained when dyeing fabrics of varying texture of finish:

- Ask each student to bring in a piece of fabric - terry cloth, smooth cotton, and nylon. Let each group of four students tint or dye several different kinds of fabrics, rough, smooth, dull and napped. Point out how the same color is affected by texture and finish.
- Discuss and experiment with special problems, such as dyeing woolens and synthetics: dyeing techniques for rich dark colors, color removers.
- View colors in different lights - east, west, north, south, neon, and incandescent - to observe color changes caused by various kinds of light.
- Use colored construction paper to show effect of advancing and receding colors, and how value and intensity of colors are modified by adjoining complementary colors or black or white.

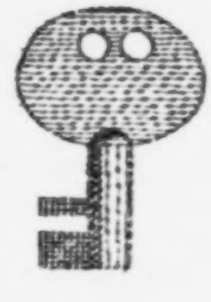
SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Study famous paintings. Discuss the mood and feelings created by the artists' use of color.
2. Discuss the emotional effect on us of color in our environment.
3. Suggest each student pick a room in her home which she thinks can be improved with fresh new color. Have her make a floor plan suggesting new colors bearing the light exposure in mind. Evaluate the effectiveness of the new color schemes as contrasted to the old ones.
4. Have girls choose a painting or other art object, such as a plate or vase, and develop a room color scheme around it.

RELATED MATERIALS:

Films:
Discovering Color. (Film Association of California) (CUE)
Filmstrip:
Using Color with Confidence.
Plates:
Reproduction from the National Art Gallery, Washington, D.C. (CUE)

CULTURAL ITEM: "COLOR KEYING IN ART AND LIVING" (Film)
10 min., Color, Encyclopedia Britannica Films.



CURRICULUM AREA: Home Economics - Beauty in Dress
Home Decoration

PURPOSES:

To give insight into the nature of color and its artful use in costume and home decor.

SYNOPSIS:

This film reveals the scientific nature of color, and alerts the viewer as to how color illusions are formed. Awareness of these illusions and effects makes for wiser and more satisfying use of color in dress and home decoration.

SUGGESTED PREPARATION OF THE CLASS:

To alert class to the idea of color illusions, explain:

- Color is an exciting and vital part of our lives. It can make us feel happy or dreary and depressed, depending on how it is used. Knowing how to use it properly can help us and our homes to be more attractive.

- Use the flannel board and color discs to explain the primary and secondary colors. Indicate that the colors directly opposite on the color wheel are called complementary colors.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The way a prism splits light into the spectrum.
- How a color can be made to appear grayer or more intense by surrounding it with its complement or with black.
- How the artist produces feelings in the viewer by his use of color.
- Ways to emphasize beauty of hair and eyes with color in dress and make-up.
- How to emphasize or de-emphasize furniture or room sizes with color.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Have students demonstrate what they have learned by:

   - Using pieces of colored paper or cloth on the flannel board to illustrate color illusions shown in the film.
   - Analyzing make-up and color combinations in dress of members of the class.

2. Place on the flannel board colored cut-outs of separates in dress - blouses, sweaters, skirts. Ask pupils to combine these to illustrate pleasing color combinations.

3. Ask pupils to bring magazine illustrations to class to discover color harmonies in dress. Display these on bulletin board or opaque projector.

SUGGESTED RELATED ACTIVITIES:

1. Use color discs and flannel board to teach students that colors directly across on the color wheel are complementary. Those next to each other are analogous. Different shades and tints of the same color are called a monochromatic color scheme.

2. Ask students to select paper pieces, or to paint these three types of color schemes.

3. Ask students to study National Gallery paintings, or Metropolitan Seminar prints, for color schemes.

4. Show the film "Discovering Color" (CUE).

SUGGESTED RELATED CREATIVE ACTIVITIES:

To employ the knowledge gained, ask students to select colors appropriate for:

. A plump lady's dress.
. A dress for a too-thin girl.
. Accenting blue eyes and red hair, or other complexions.
. Minimizing a sofa too large for the room (consider both sofa and wall).
. Making a room look larger or smaller.
. Their room decor.

RELATED MATERIALS:

Films:

Discovering Color. (Film Associates) (CUE)
Color Magic. (Modern Talking Pictures)

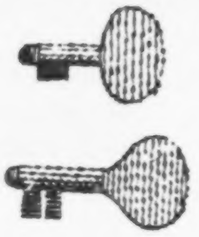
Filmstrip and record:

Using Color with Confidence. (CUE)

CUE Insights:

Color

CULTURAL ITEM: "CREATIVE ARTS OF JAPAN" (Film)
15 min., Color, CUE.



CURRICULUM AREA: Home Economics - Families in Various Cultures
Home Accessories

PURPOSES:

To present a pageant of Japanese art forms and to indicate their influence on contemporary arts and crafts

To provide a basis for appreciation of Japanese culture.

SYNOPSIS:

This film presents Japanese art forms dating from prehistoric times to the present, which indicate that artistic skill is an inherent quality of these people. Early grave figures show skill and ability to express emotion. Violence and powerful impact are characteristics of the 13th Century paintings, while those of later periods are both realistic and fantastic. Later forms show the subtle, serene art we characterize as oriental. The narration and art forms assist the viewer to understand how art and nature combined to influence Japanese culture and daily life. This role of art and nature is symbolized by a Japanese garden which is a small and carefully cared for miracle in nature.

SUGGESTED PREPARATION OF THE CLASS:

This film should be used after students have seen "Guided Tours of the World-Japan (CUE), and "Japanese Family," (CUE). Explain that the films emphasize many aspects of Japanese art, past and present, and that many objects seen are used in ceremonies of daily life, since art plays an important role in Japanese life.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The color, form and emotional impact of the art forms.
- Music which emphasizes the emotional message.
- The fact that even functional forms are graceful and beautiful.
- The humble beauty of the objects used in the tea ceremony.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further appreciations:

1. Secure and display Japanese art objects. Compare Japanese art with that of other Asian countries.

2. Have students do research on Japanese arts not shown in the films: Kabuki, the puppet theatre, lacquer, cloisonne, wood carving, music.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Discuss related arts of the Japanese not presented in the film: Bonsai, landscaping, ikebana, origami, and so on. Have students experiment with one of these arts as a projected activity for the semester or year.

RELATED MATERIALS:

Films:

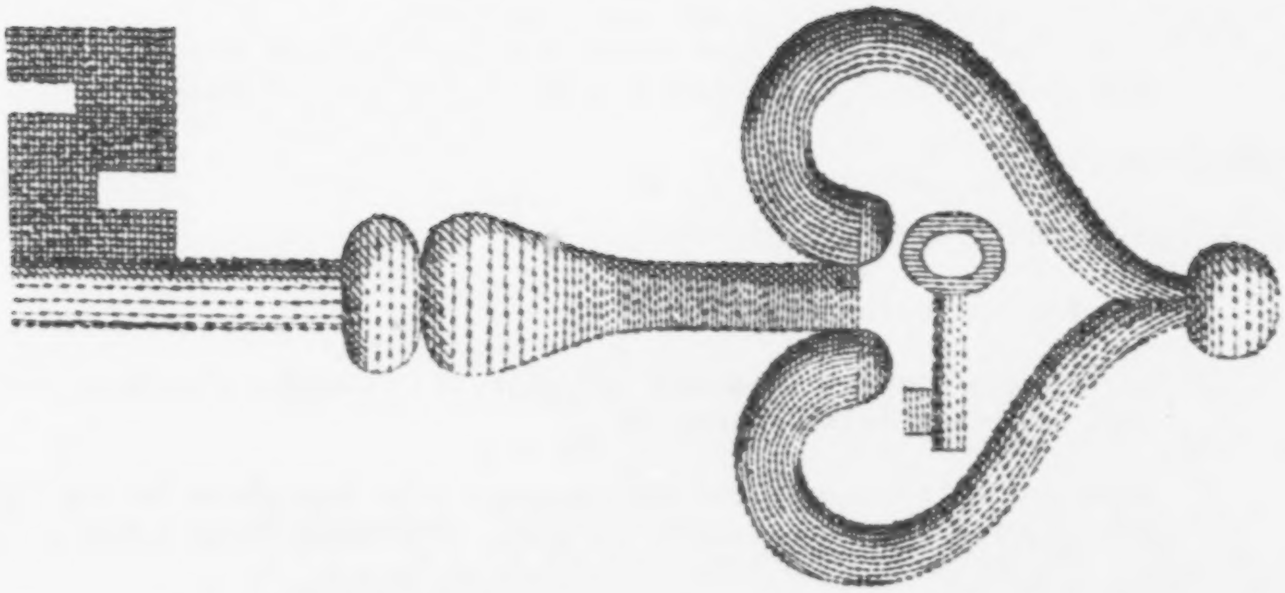
The Japanese Family. (CUE)
Ceramic Arts of Japan. (UE)
Japanese Gardens. (CUE)

Books:

World Book Encyclopedia.
Japan Notebook. (CUE Social Studies Kit)
Masterpieces of Asian Art. (Asia House, 112 E. 64th St., New York, N.Y.)
Haniwa - (grave figures). (Asia House)

Pamphlets:

Recipes from the East. (Tuttle - Tokyo, Japan, 1955)



CULTURAL ITEM: "DESIGN FOR BEAUTY" (Film)
28½ min., Color, International Silver Company.

CURRICULUM AREA: Home Economics - Selecting Home Accessories
Table Setting

PURPOSES:

To alert students to the beauty and character inherent in silver.

To help them learn how fine silver pieces are created.

To inform them of industry's role in bringing fine quality and design to everyone.

SYNOPSIS:

In his search to bring beauty into his life man found the metal silver. It was used for adornment in ancient times and is still a treasured material. In creating designs for silver, the artist's hand and mind are essential in attaining quality and perfection. Today, this perfection can be repeated hundreds of times by the power of industry. This film reveals how man's creative talents are captured in silver.

SUGGESTED PREPARATION OF THE CLASS:

To interest students in design in silver:

1. Make a table or bulletin board display of samples or photographs of fine silver pieces.

2. Discuss the work of fine metal craftsmen, such as Paul Revere, Benvenuto Cellini and others. If possible, display photos of their work.

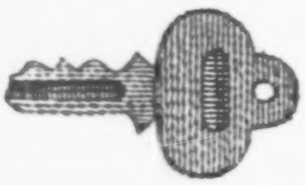
3. Explain that in times past only very wealthy people could afford such articles. Today, mass production of fine designs makes such beauty available to all.

PUPILS SHOULD LOOK AND LISTEN FOR:

- How silver has been valued and used through the ages.
- The origin of the name "sterling."
- The differences between flatware and holloware.
- How the artist creates a design for silver.
- How light and shade brings out the character of the material.
- How the artist's design is reproduced by industry.
- How the movements of dance forms are related to silver designs.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:



To educate students, as future consumers, to appreciate and demand fine design in products, discuss:

- Industry's role in bringing good design and quality to the masses. Everyone may have good design in products he uses, while formerly only the wealthy could enjoy many quality products.
- To enjoy good design, one must know what good design is. (See CUE Insights on Design.)
- All good design is functional, serves a purpose, fits the user, is esthetically pleasing.
- Beauty and functional design may be achieved in other metals, such as stainless steel for kitchenware for those unable to afford silver.
- Importance of competitions for good design.
- The artist's role in industry as a source of valuable ideas for production.
- The psychological and esthetic importance of beautiful table settings.
- How good design in surroundings contributes to pleasure and graciousness in life.
- How silver designs suggest movements of the dance. (Bring out that all arts have common elements of line, form, balance and composition.)

SUGGESTED RELATED ACTIVITIES:

To relate concepts of film and discussion to students' lives:

1. Visit a department store to view silverware and table settings.
2. Utilize CUE Kit materials to have girls select harmonizing glass, silver and china patterns.
3. Have students set tables for varying occasions, choosing proper silver, glass and linens. Use a painting as inspiration for color scheme and decorations.
4. To provide background for purchase, use and appreciation of silver, explain to the class: Silver should be used; not stored away and brought out for only festive occasions. Good silver becomes more beautiful by usage. Lacquering silver to prevent tarnish gives it a hard brilliance which is the negation of what good silver should look like. New polishes and dips take the work out of polishing.

   Although silver should be conveniently placed for constant use, it is never desirable to pile it up in an ostentatious display. Excessive luxury and ostentation do not suit the homes and times in which we live.

   When buying it is important to keep these distinctions in mind.
   Sterling is pure silver mixed with copper in a combination 925/1000 fine. (Pure silver is far too soft for ordinary use.) The surface of sterling is permanent.
   Silver plate denotes articles made from a base metal and covered with silver. The thickness of the plate, triple or quadruple, is determined by the firm so it is well to buy from a reputable source.

Sheffield is a fusing of silver and copper. Silver is hammered onto copper and fused.

5. To acquaint students with designs and motifs in old silver, use photos or examples to show the meaning of:

   Chasing - a design in low relief made by hammering the piece from the outside.
   Repousse - the design is made from the inside by hammering.
   Engraving - design is formed by incising on surface.
   Fluting - a grooved design in which flutes are depressed in the body.
   Gadrooning - a reeding raised above the surface of the piece.
   Piercing - cutting through the silver to form designs.
   Baroque and Rococo - silver pieces with curving contours and swirling applied designs.

6. To evoke interest in a possible future hobby, explain that "Silver marks" were a means of protecting the customer and making sure that he got what he paid for in sterling. These marks are a convenient means of dating the piece. Genuine sterling without marks sells for less. Have students do research on London marks, Sheffield marks and American marks.

7. Order silver display from Towle, Sears Roebuck or International Silver Company.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students use paintings, dance, or other themes as inspiration for designs for silver or other metal pieces. These may be sketched and modeled in clay.

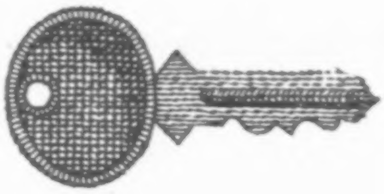
As students proceed, remind them design is always directed by the combination of tools and materials, methods of construction and purpose of the design. Function should determine form and form should express function. Although for years we have had table knives with long narrow blades, we could just as well have short broad blades which could both cut and spread. We are accustomed to a fork with long narrow tines. Consider a fork with short tines and a bowl-like base. How convenient for peas or hard ice cream! Help students realize, although we wish to be inspired by what is good from the past we do not need to slavishly copy old forms.

Observe Danish Designs Inc., Great Neck, N.Y. for Danish Silver.

RELATED MATERIALS:

Film:

Seven Guideposts to Good Design. (CUE)



CULTURE ITEM: "DISCOVERING COLOR" (Film)
16 min., Color, Film Associates of California.

CURRICULUM AREA: Home Economics - Color and Personality
Beauty in Home and Dress

PURPOSES:

To increase perceptual awareness of the wonderful world of color.

SYNOPSIS:

Color is not the province of the painter and designer alone; it is a resource for everyone. The constancy and multiplicity of the visual images we receive tend to make us jaded, and lacking in real perception; consequently all of us take color too much for granted, with the result that the general use of color is often tawdry and trite.

This film is a dazzling kaleidoscope of tints, hues and shades both warm and cool. It shows animals, fruits, rocks, the sea, butterflies, soap, bubbles and paints, all in exciting color, all revealing the complex wonder of the spectrum. It opens up a beautiful world of color, and points to many new directions of applied color knowledge.

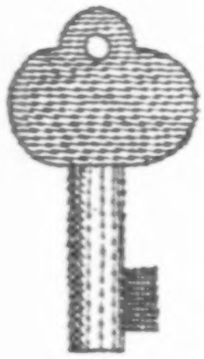
SUGGESTED PREPARATION OF THE CLASS:

To help students realize the importance of understanding color, explain:

Color has been a vital force in the lives of men since earlist times. Color is everywhere we look. It plays a vital role in our emotional outlook on life, and is a definite factor in establishing moods of depression or gaiety. Proper use of color can create a better environment, more favorable to man's efficiency and comfort. To use color effectively, we must know something about it. Explain that the film will provide basic understandings about color.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Colors of the spectrum.
- Qualities of color (hues, value, intensity).
- Hues which are warm or cool, and examples of each.
- How secondary and intermediate colors are made.
- Tints and shades in color.
- Illustrations of color in the surroundings.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To enable students to put the knowledge they have gained from the film

to work, have a flannel board available with color swatches scattered on it in unrelated fashion. Ask for a volunteer to arrange the swatches to form a color wheel and other color harmonies.

2. The film may be discussed with such questions as:

   - What are the primary colors? The secondary colors?
   - What is the meaning of the terms: "hue, value, intensity?"
   - Which colors are considered cool colors?
   - In what ways can the understanding of warm and cool colors be applied to our choices in clothing?
   - Which colors are considered warm colors?
   - How do warm and cool colors affect the size and figure?

3. Group students into pairs. Ask each pair to select one of the following and create a design, using colored paper:

   Related hues
   Related intensities
   Related values

   Contrasting hues
   Contrasting values
   Contrasting intensities

4. Ask two pupils to select and mount colors representing certain moods, as anger, dignity, calmness, or gaiety.

5. Have pupils prepare collages of colored paper or paint designs, representing a mood such as sadness, anger, or excitement.

SUGGESTED RELATED ACTIVITIES:

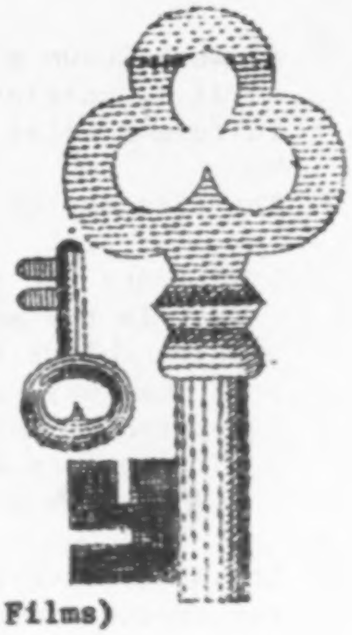
1. To reveal the importance of proper use of color in the environment, use magazine photos to illustrate and explain:

   - Color plays an important part in the physical comfort of the individual. Used properly, it enables him to function at maximum efficiency.
   - Rooms on the north and east of a building have a tendency to feel cool.
   - Colors such as beige, ivory, cream or peach can give them a feeling of warmth.
   - Rooms on the south and west should be painted in tones of aqua, green, or blue, to offset brilliant sunlight and counteract the feeling of warmth.
   - Excessive contrasts in color and light are tiring to the eye since they cause continual dilation and contraction of the pupil. Harmonious muted colors, combined with proper lighting, can help avoid this kind of eyestrain. Glaring antiseptic white hospital rooms have been supplanted by soft greens. Properly selected color provides a better environment, speeding convalescence.

2. Ask students to draw designs for interiors of rooms, using what they have learned about color. They should state the exposure, and try for interesting rather than hackneyed color harmonies.

3. Have students do research on:

- Color as used in different climates.
- The symbolism of colors in history.
- What psychological tests reveal about color.
- How color affects our emotions.
- Scientific color research.
- The modern painter and color.
- The physics of color.



RELATED MATERIALS:

Films:

Color. (Encyclopedia Britannica Films)
Color, Light and Dark. (Encyclopedia Britannica Films)
Color for Joy. (Rit Dyes, Corn. Prod. Co.)

Slides:

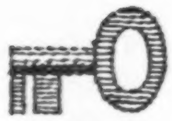
Chemistry of Painting. (National Gallery) (CUE Science Kit)

Books:

New Horizons in Color, Faber Birren
The Story of Color, Faber Birren
Color Fundamentals, Maitland Graves

CUE Insights on Color

CULTURAL ITEM: "DISCOVERING TEXTURE" (Film)
16 min., Color, Film Associates of California.



CURRICULUM AREA: Home Economics - Beauty in Home and Dress
Child Development
Menu Planning

PURPOSES:

To assist students to become more aware of how our tactile sense helps us to see and gain impressions of the world around us.

To assist students to become more aware of textures in their environment and to help them enjoy texture in nature, manufactured articles, sculpture and paintings. (When tactile sense is developed to a high degree, visual perception is also strengthened.)

To enlarge students' vocabularies by helping them learn words descriptive of texture. (Word association strengthens concepts.)

SYNOPSIS:

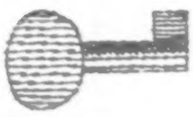
This film is a visual delight. The eye of the camera brings smooth, shiny, rough, nubby and dozens of other textures to view, from the lacy tentacles of a sea anemone to the weathered gorge of the Grand Canyon. The parade of textures features animals, plants, the sea, clouds, and man-made pottery, sculpture, fabrics and painting. It points out the importance of light in allowing us to see texture, and helps widen perceptions to enjoy daily adventures with beauty.

SUGGESTED PREPARATION OF THE CLASS:

1. To provide tactile experience, assemble bits of cloth, paper, board, bark and other materials. Fasten these to a board to form a tactile library for students to experience. These same materials may make a bulletin board or table display. Students can help collect the materials or can bring in objects, garments or ceramics with interesting texture.

2. Explain to students that texture is the surface quality of an object. It may be smooth, furry, rough, slick, wiry or some other texture. When we feel soft velvet, rough bark, slippery soap or a grainy brick, we see these objects more clearly because our sense of touch helps us to perceive them. We can actually see texture because of light which is reflected from materials. Smooth objects, like those made of glass and silver, reflect light, and appear bright and shiny to us. Rough textures, like bark or nubby wool, absorb much light and break it up into a pattern of values of the color of the object. Velvets and fur reflect light in a different pattern.

PUPILS SHOULD LOOK AND LISTEN FOR:



. Descriptive adjectives applied to textures.

- . Variations in textures in nature.
- . Effects of light on objects that cause changes in the appearance of texture.
- . Ways of creating variety in textures by using tools.
- . Differences in textures in housing construction materials.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check for comprehension, ask these or similar questions:

    - . What are some common words used to describe textures?
    - . How do living things show differences in texture?
    - . What variations in texture can you identify in this room?
    - . In what ways can methods of painting vary the textural quality of the finished product?
    - . How can objects have more than one texture?
    - . How do you determine which textures belong together and which do not?
    - . Of what value to you is an understanding of textures?

2. To extend appreciations, have pupils handle: crisp crackly paper, silky fabric, wiry wool tweed, cellophane, other objects. Have them think about the quality of each material and visualize how it might be used.

3. As pupils examine the garments and objects on display and feel textures in the tactile library:

    - . Call upon some members to give their reactions to textural variations.
    - . Ask others to explain the role of light in seeing texture.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To further sensitize students to texture:

1. Ask pupils to bring to class scraps of many materials or objects with a wide variety of textures - nubby, woolen, angora, velvet, satin, sandpaper, corrugated cardboard, net, gauze, steel wool. Have them make collage designs on cardboard or paper of these materials that:

    - . Achieve an interesting design.
    - . Follow good design principles.
    - . Secure a pleasing variety of smooth and rough textures.

2. Secure scraps or discarded sample books of drapery and upholstery fabrics, or photos of them. Have students select pleasing combinations for room decor. Group textures that have a natural affinity.

3. Have students use scraps of garment fabric to suggest dress designs and combinations of materials in costume. Relate textures to each other and the use of the garment.

4. Stress suitability of fabric texture to use.

SUGGESTED RELATED ACTIVITIES:

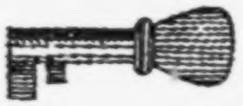
- To extend ideas of texture appreciation, bring out that texture plays an important part in enjoyment of food, both visually and tactually. Think of crisp lettuce and celery, crunchy apples, chewy taffy and smooth ice cream. Visualize rough pumpkins and squash, frosted grapes, shiny red cherries, spiky pineapples. Have students make table arrangements of fruits and vegetables of varying textures. View textures in such paintings as Van Gogh's "Starry Night" and "Sunflowers."
- Conceal objects of art under a protective covering. Require students to feel these objects to strengthen both tactile and visual sense.
- To provide background for taste,explain what is meant by an honest expression in use of materials.

When many new synthetic materials came out customers reacted unfavorably to them unless they were imitations of older materials. Designers with imagination could see that the new materials had possibilities of beauty in themselves.

Painters used to paint floors and other surfaces to look like another wood or marble. Celluloid looked like ivory. Some plastics today look like wood or marble but the design is photographed from the real material.

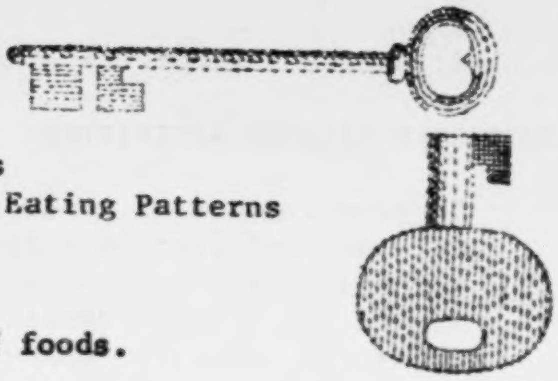
Early builders exposed beams of buildings and other structures of buildings because this was the quickest and easiest method of construction. Later people covered up all construction with board and plaster. Today there is a tendency to let the structure and building material textures such as concrete blocks form the design of the building. So, too, in fabrics and plastics; we are learning to enjoy them for their own qualities and not because they are imitations of other materials, Imitation fur coats are frankly fake; or we enjoy nylon and dacron for its packable washable qualities and do not pretend it is silk. Costume jewelry is worn for its intrinsic color and design and not because it imitates precious jewels.

RELATED MATERIALS:



Tearsheet:
Bounty of Food. (Life) (CUE Home Economics Kit)
Material:
Fabric Swatches. (Sears, Roebuck, Consumer Education Division) (CUE Home Economics Kit.)
Display:
Fabric Fiber Display Kits. (Celanese Corp.) (CUE Home Economics Kit)

CULTURAL ITEM: "THE ENCHANTED POT" (Film)
18 min., Color, Karo Syrup



CURRICULUM AREA: Home Economics - Creative Meals
Intercultural Eating Patterns

PURPOSES:

To promote the esthetic in the preparation of foods.

To stimulate interest in gourmet cookery.

SYNOPSIS:

An enchanting animated copper pot performs miracles of creative cookery to help a bewitched, bothered and bewildered bride learn that gourmet cuisine may be created by a novice. As he pours out his wisdom, each suggestion is mouth-wateringly illustrated with realistic color photography. Color, texture and flavor are combined with artistic arrangements to create dishes to tempt the most jaded palate.

SUGGESTED PREPARATION OF THE CLASS:

Very little preparation is necessary for this film; in fact, it would serve as a wonderful introduction to a food study. It arouses interest in spices, gourmet foods and a creative approach to meal planning, preparation and serving.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The color, texture, flavor blends of foods used.
- The creative use of spices, sauces and garnishes.
- The various gourmet touches used in preparing and serving of foods and the countries of their origin.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To assist students to further regard food as an esthetic pleasure rather than as a mere source of energy, make a study of various spices. Give students the romance of spice by mentioning how it was given as a precious gift by the Wise Men to the Christ child. Since 950 B.C. or earlier the Arabs were masters of the spice trade. Then the demand for spices spread over Europe when the North learned of their preservative qualities. As the demand grew so did the value of spices, which came from Asia to Venice. The wealth from this trade sparked the Renaissance. Always the country who controlled the spice trade remained rich and powerful. Whet interest by presenting these spicy facts:

   - Anise is one of the oldest flavorings and was known as a cure-all. It was used by Romans to prevent bad dreams and cure fits.
   - Sweet basil is planted by Hindus to insure happiness and worn in the hair by Italians to signify matrimonial intentions.

- Bay leaves (laurel) were once used by Greeks as a sign of victory.
- Cinnamon was one prized for love potions and perfume.
- Fennel was once regarded as an herb which could counteract disease.

2. Have each girl select a spice and report on its source and history, and demonstrate its use.

3. Prepare a comparison meal. Have students choose a menu. Prepare it in a plain way; then, using the same food and basic menu, prepare it using spices, sauces and a gourmet approach.

4. Discuss the effect of attractive preparation and service of food on feelings and health. Help students understand that dining can be gracious, relaxing and enjoyable, and conducive to conversation, health, pleasure and good family relationships.

5. Discuss career opportunities in the fields of food research, testing, and display work for commercial photography and advertisements.

6. If possible, show pictures of menus from various gourmet restaurants, such as La Tour d'Argent and Maxim's in Paris; The Four Seasons in New York; Arnauds, Galatoire's and Brennan's, Vieux Carre in New Orleans; Sabatini's in Florence; Floating Restaurant near Hong Kong.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students prepare a demonstration on creative cooking for 4-H girls, Farm and Home Administration or an adult education class.

RELATED MATERIALS:

Films:

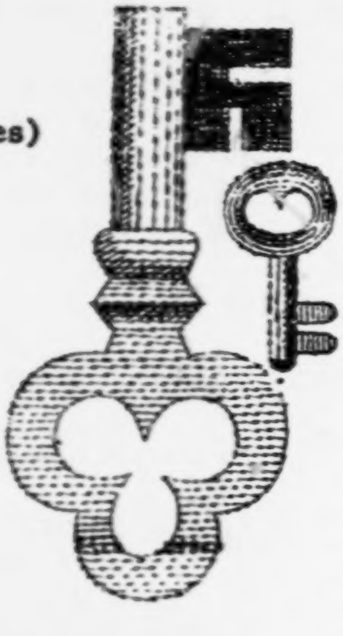
Focus on Food - H. J. Heinz. (Modern Talking Pictures)
Kitchen Keyboard. (Modern Talking Pictures)

Filmstrip:

Song of the Salad. (H. J. Heinz) (CUE)

Books:

Sunset Cookbook.
How America Eats. (Paddleford)



More about Spice:

"Better a meal of herbs where love is, than a stalled ox and hatred" - The Bible.

In Elizabethan times, herbs were given significance and character. Rosemary stood for remembrance; fennel for flattery; rue represented both sorrow and repentance; therefore, became the herb of divine grace.

CULTURAL ITEM: "FOCUS ON FOOD" (Film)
26½ min., Color, (print No. 161) H. J. Heinz Co., New York.

CURRICULUM AREA: Home Economics - Eating Patterns of Various Cultures
Food Production and Distribution

PURPOSES:

To emphasize that food patterns are part of a country's culture.

To open doors to food patterns of other cultures, and to promote appreciation and understanding of them.

SYNOPSIS:

This film reveals exciting colorful glimpses of delectable foods as served by various peoples round the world. A gondolier, a Viennese chef, a barbecue cook in Australia, a fisherman in Pakistan - all give insights into the typical meals of their cultures. Behind each of these meals is a food industry which makes it possible. These industries are explored by the film.

SUGGESTED PREPARATION OF THE CLASS:

To assist students to good insight from the film,explain that the geography, customs, science, technology and economics of any country govern what and how its people eat. (Use CUE Life Tearsheets, "Beauty of the Autumn Harvest," to support the idea that the food of any country depends on these factors.)

PUPILS SHOULD LOOK AND LISTEN FOR:

. Ways of eating and serving food in various cultures.
. Concern for cleanliness in food handling in all cultures.
. How eating a country's food can help in an appreciation of its culture.
. The role of research in preparation and preservation of foods.
. Uses of spices - background information on such uses.

PRESENT MEDIA.

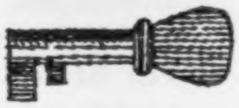
SUGGESTED FOLLOW-UP ACTIVITIES:

To further enhance understandings of food as a part of culture, discuss:

1. How natural resources affect the entire future of a country. (Compare foods available to a Japanese as compared to food available to a U.S. citizen.)
2. How food supply affects health, morale, ways of thinking.
3. How the kind of and amount of food available affects eating patterns.
4. How education affects handling and preparation of food.
5. How many religious rules about food are really health rules.

6. The role of spices in food preservation.
7. How food is served and eaten in various cultures, and use of decor in connection with it.

SUGGESTED RELATED ACTIVITIES:



Have students:

- Do research and reports on spices, their origins, and their uses in cooking for flavor and food preparation.
- Make charts utilizing information gained from these class reports.
- Study how Federal Food, Drug and Cosmetic Act restrictions protect us.

SUGGESTED RELATED CREATIVE ACTIVITIES:

An interesting and rewarding activity would be to have a culinary "around the world tour". Have the class draw a world map. As food specialities of each area are experienced place a miniature flag on the country. An outgrowth of this activity might be a year-end "do it yourself" World's Fair with foods, costumes, music of each country available. Social studies classes might cooperate. All recipes to be found in CUE Home Economics Kit.

- Start the tour with the tropical glamor of Hawaiian foods at a luau. Serve Polynesian beef, pink rice pilaf and island banana pie guaranteed to be "Ono Kau Kau" - very good food.
- Fly to Japan and have sukiyaki, melon, rice cookies or experience a formal Japanese tea and learn its ritual.
- Then off to Hong Kong to where subtle seasonings and tantalizingly sweet-sour sauces combine to make Chinese cuisine, a gourmet delight. Serve chicken with toasted almonds, sweet dumplings and tea.
- Then to Indonesia for nasi goreng, fried rice.
- To India for a curry and fruit.
- To Armenia for shish kebab.
- To Russia for beef Strogonoff and blintzes and tea.
- To Germany for Hasenpfeffer or Sauerbrauten or a Kaffee Klatch.
- To Italy for spaghetti, lasagna or chicken cacciatore and spumoni.
- To France for onion soup, croque Monsieur and cherries jubilee or crepes Suzette.
- To Spain for arroz con pollo and flan.
- To Louisiana for crab bisque, Pompano en Papilotte a la Antoine, pommes souffle and southern pecan pie.

At each stop alert students to terms used in gourmet cuisine of other countries such as:

hor d'ouevres
caviar
Chateaubriand
curry
eau de vie
Sauerbraten
chutney
bouillabaisse
pommes souffle
truffles
bisque
Kirch

boeuf Bourguinon
blintz
capon
champagne
Chianti
vin blanc ou rouge
saute
cassis
parfait

scampi
canapes
vichysoisse
chartreuse
Burgundy
coq au vin
cointreau
cocoa

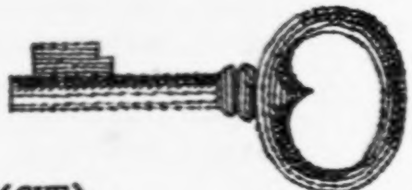
Caesar salad
minestrone
zabaglione
vermouth
Cherry Heering
pate de foie gras
creme de menthe
liqueur

The purpose here is not that students will sample all these foods but simply to alert them of the wide range of food types as part of various cultures.

Describe Le Cordon Bleu Cooking School in Paris and the Julliard and Michelin guides to gourmet eating.

There are innumerable amuzing and interesting stories concerned with foods such as the origin of the sandwich and pommes souffle. There are also stories such as "La poulet des Trieze Chat" which give insight into the part food plays in a given culture. Explain that a formal Chinese dinner may take five hours to serve-that desert is often served in the middle and soup at the end. Ask resource persons for other food customs.

RELATED MATERIALS:



Films:

Secrets Out of the Bag. (Association Films Inc.) (CUE)

Pamphlet:

Your Kitchen Keyboard of Spices. (R.T. French Co.) (CUE)

Chart:

The Wonderful World of Seasonings. (R. T. French Co.) (CUE)

Books:

Israeli Cookery, Lilian Cornfield. (Avi Publishing Co.,Inc. Westport, Connecticut. 1962)
Dining Out in Any Language, Myra Waldo. (Bantam, $.50)
Art of Italian Cookery, Maria LaPinto. (Bantam, $.60)
Kyra's Secrets of Russian Cookery, Kyra Petrovskaya. (Prentice Hall, Inc., Englewood Cliffs, New Jersey. 1961)
How to Cook and Eat in Chinese, Buwei Yang Chao, (An Asia Press Book John Day Co., New York)
The Complete Scandinavian Cookbook, Alice B. Johnson. (Mac Millan Co., New York 1964)

CULTURAL ITEM: "FOUR FAMILIES" (Film)
2 reels, Part 1 - 30 min., Part 2 - 31 min., B & W,
McGraw Hill Films.

CURRICULUM AREA: Home Economics - Similarities and Differences in Families
Children in Various Cultures

PURPOSES:

To demonstrate that although each culture places its stamp on its members according to its customs, traditions and history, the basic factors influencing character formation are universal.

SYNOPSIS:

This film presents comparative sociological studies of four families in India, France, Japan and Canada.

A typical day in the life of each family is shown. The lesson of the film is that regardless of climate or culture, the basic factors that influence a child's physical and emotional development are the family, religion, schooling, standard of living and immediate environment. Comparisons are drawn between child-raising practices in the various cultures. The film also shows how each culture molds the habits and outlook of its young in these practices, which are outgrowths of its customs, traditions and history.

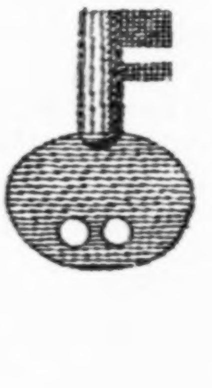
SUGGESTED PREPARATION OF THE CLASS:

Ideally, this film should come at the close of a unit on child care and development, since students would then have a good background of child-rearing practices in their own cultures for comparison.

Assuming students have this knowledge, ask them to list areas they feel are important influences on child development in this country. Discuss with them reasons for their selections. Keep the list on the board.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Types of housing in the four countries -- India, France, Japan and Canada.
- Meal patterns characteristic of each nationality.
- Facilities in the home.
- Demonstrations of affection for the young child which are common in all countries.
- Procedures in the baby's bath.
- Toys, playthings for children.
- Roles of women in the family.
- Characteristics of dress for children and adults.
- Evidences of religious beliefs.
- Evidences of discipline with children.
- Lullabies representive of each country.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Divide the class into four groups with a recorder for each. Assign one country (India, France, Japan, or Canada) to each group. Allow ten minutes for a "buzz session" in which the groups discuss and record information from the film, or elsewhere, on the following topics:

   . Characteristic meal patterns of the country.
   . Equipment and facilities in the home.
   . Signs of affection for the baby and other children.
   . Forms of play for children.
   . Steps in bathing the baby.
   . Roles of women in the home.
   . Types of dress for adults and children.
   . Sizes of homes and construction materials used.
   . Family incomes typical of the average family.
   . Indications of religious beliefs.

2. Bring the entire class together, and discuss all areas listed above, comparing each country.

3. Encourage correspondence with a pen pal in at least one of the four countries described in the film.

4. To stimulate reflective thought and evaluation, have students draw a graph showing the degree of influence that income, standard of living, religion, school, customs, tradition, parental factors have on the child's development. Compare their results with the list on the board.

5. If there are students of a wide variety of nationality background, have them recall and discuss the factors of tradition, custom, religion, family habits that most influenced their lives. The rest of the class can help draw comparisions.

6. Discuss such points as the fact that Chinese - Americans have almost no juvenile delinquency, and that Japanese and many European children are usually very polite. Continue discussion and ask if this good behavior might be the result of loving but firm discipline. Point out that extreme permissiveness and lack of kind but firm guidance may make young children feel insecure rather than happy and free. Help students to see that all cultures have much of value to contribute, and that often we may learn important lessons from them.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Assign small groups of students to do research and oral reports on homes of Japan, China, Indonesia, India, the Middle East, Africa, Russia, Latin America. These reports should include photographs, sketches and models of the homes, types of utensils and furniture used, artistic aspects of the homes. In addition to pictures from books and magazines, students should be encouraged to use filmstrips and other visuals to support their report. National Geographic Magazines and Life Library are good sources.

RELATED MATERIALS:

Films:

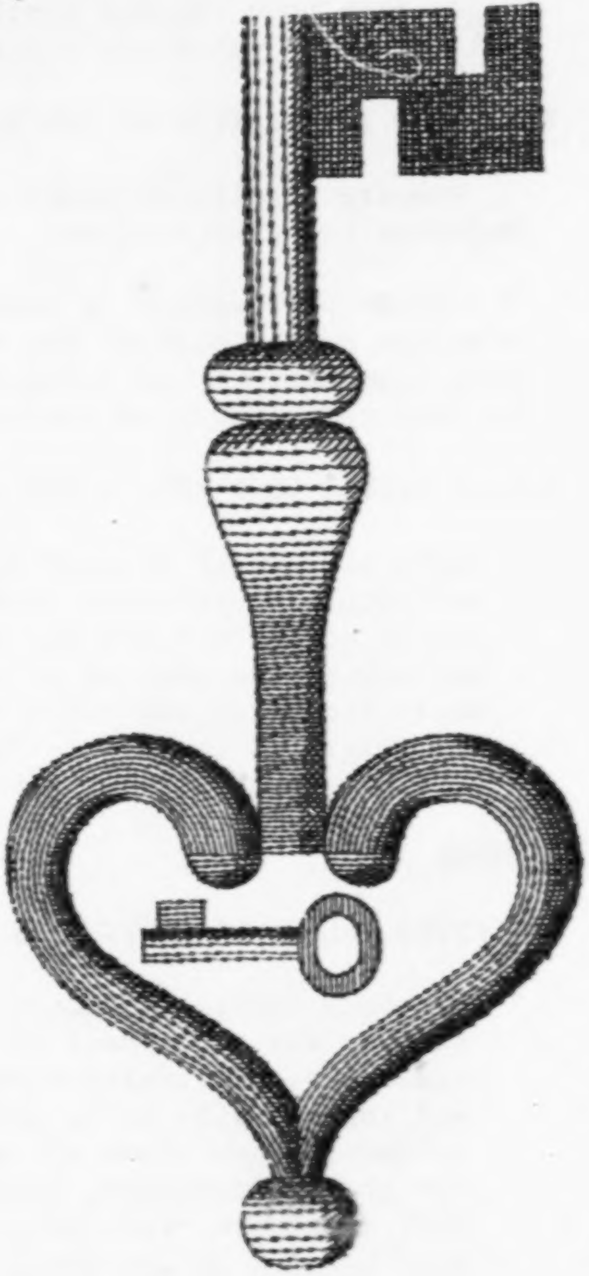
The Japanese Family. (McGraw-Hill Films) (CUE)
My Home is Africa. (Atlantis Films)
India. (Bailey Films)

Filmstrip:

Guided Tours of the World - Japan. (Columbia Records Club)

Book:

Japan Notebook. (CUE Social Studies Kit)



CULTURAL ITEM: "THE FOURTH SENSE" (Film)
12 min., Color, American Dairy Association.

CURRICULUM AREA: Home Economics - Cultural Heritage of Food
Creative Food Preparation

PURPOSES:

To acquaint students with the history of ice cream through artistic prints, paintings and lithographs.

SYNOPSIS:

The savage was concerned only with survival. He took his food where he found it. The Persians, however, added refinement to dining by bringing snow from the mountains for cool refreshments. The Greeks copied the idea, and the Romans improved it by using honey and fruit juices with it. Marco Polo brought the idea of milk ice from the Orient. This enjoyable film uses authentic museum prints, etchings and paintings, and an amusing musical background, to tell how ice cream developed from these early beginnings down through revolutionary times to the present. An added delight is to watch how the style of drawing changes with the times.

SUGGESTED PREPARATION OF THE CLASS:

Prepare a bulletin board of attractive gourmet dishes from Life Magazine or other sources.

Little preparation is needed except to explain that paintings and drawings reveal much of the spirit of their times. If we put enough of them together, we can reconstruct the past. This is what has been done to tell the history of one of our most delicious foods: ice cream.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Early beginnings of iced foods.
- Relation of quality of food to difficulties of life.
- Famous people who ate and served ice cream.
- How inventions changed people's food serving and eating habits.
- Where ice cream was first served, and how.
- The origin of the name - "sundae."
- Drawings by Daumier, Charles Dana Gibson, and others.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check for assimilation of concepts, ask what factors control the quality and refinement of the food eaten by any people. (Natural resources, difficulties of life, stage of development, imagination and ingenuity.) Bring out the fact that food is a part of a total culture. When times are hard, as in our early colonial period or the great depression, food is usually plain and eaten for survival. When a culture develops, however, the cooking, serving and eating of food becomes an art which can make life more pleasant and agreeable.

Point out that people who remain at the "hot dog and Coke" level are missing a great deal.

2. Refer to the bulletin board gourmet food display. Tell students that the French, from whom we have taken much of our culture, consider the cooking and serving of food a fine art. Much time, care, thought, artistry and ingenuity go into French cuisine. Chefs are highly paid, and housewives spend much effort on food preparation.

3. To help students understand the above thoughts:

   - Describe the serving of "pressed duck" at La Tour D'argent in Paris, or some equally famous dish at Maxim's.
   - Explain "LeGuide Michelin" system of rating French restaurants.
   - Explain "Le Cordon Bleu" cooking school in Paris.
   - Show the film, "Food for the Markets of Paris," which shows Les Halles - the produce market in Paris.

4. Explain that while our busy lives do not permit such time and care to be lavished on food preparation, packaged and frozen foods and other conveniences make an artistic and enjoyable cuisine possible, if we add the ingredients of imagination and know-how.

SUGGESTED RELATED ACTIVITIES:

To widen student perceptions about foods, ask them to choose any food they are particularly interested in, and to do research on its history and report to the class.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. To stimulate imagination in the cooking and serving of food, ask students to choose any common food and cook and serve it in a new, interesting, and attractive way.

2. Ask students for constructive suggestions for improving school lunch food and atmosphere. Help them understand that their own behavior and attitudes are involved.

RELATED MATERIALS:

Films:

Food for the Paris Markets. (United World Films)
Focus on Food. (H. J. Heinz)

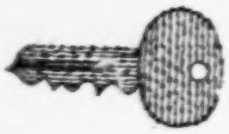
Filmstrips:

Ground Beef-Passport to Faraway Eating. (Pet Milk)
Song of the Salad. (H. J. Heinz and Co.)

CULTURAL ITEM: "FURNITURE IN FRANCE FROM MIDDLE AGES TO 1900" (Slide - set and booklet)
"CULTURAL HISTORY RESEARCH"

"WOMAN'S DAY DICTIONARY OF FURNITURE" (Pamphlet)
Alcoa Design Forecast 1 - Aluminum Company of America

CURRICULUM AREA: Home Economics - Heritage of Home Furnishings
Creative Home Interiors



PURPOSES:

To acquaint students with period furniture styles so they may appreciate them and better understand furniture of the present as well as to provide a basis for development of taste.

SYNOPSIS:

These slides are a fine introduction to the development of furniture and provide a background for understanding it as an art form. They permit large group showings of beautiful period pieces. The accompanying notebook gives scholarly comment on the styles and provides a basis for understanding how the spirit of the times is reflected in all the arts.

The comments below merely suggest information given in the booklet.

The Woman's Day Dictionary, 16 pages of fine illustrations of the most important forms in every style, makes it possible to observe the outstanding characteristics of each style and to judge the derivation of modern furniture and the authenticity of reproductions.

SUGGESTED PREPARATION OF THE CLASS:

While it is possible to furnish a house without knowing the various period styles, it is easier and more fun to develop a familiarity with them in order to judge what to choose to give your home the character that will best suit your family. The more you know about the past, the better judge you will be of the present. Knowledge of period styles adds to understanding and enjoyment of furniture.

Period styles are the decorative expressions of specific times and places. Certain designs and motifs keep cropping up, adapted to the period of the moment. Decorative styles of any period grow naturally out of a definite way of life. Manners and customs control design. To understand designs of the past, you must get the feel of the society in which they were made. Remember each style was modern to the people of its time.

PUPILS SHOULD LOOK AND LISTEN FOR:

Show and explain:

Slide 1 - Ordinary Romans used to lie down at banquets, but here they are seated at a table.

Slide 2 - In the Dark Ages kings sat at thrones but ordinary people had stools often folding ones.

Slide 3 - In the 14th century furniture was chiefly for the monasteries and churches but here is the first piece of non church furniture-a chest. At that time beds were chests fitted with mattresses and tables were plain boards resting on matresses.

Slide 4 - As life grew more sophisticated the chest-bed was mounted on legs and had a canopy around it to keep out the drafts in cold stone castles.

Slide 5 - And here is the ancestor of our modern armchair, an adaptation of the throne. In Gothic times all arts were influenced by architecture. The back of the chair is carved to look like a stained glass window. Its canopy has another architectural design.

Slide 6 - This chest (15th century) shows progress in the cabinet makers art. It has two delicately carved fitted doors and splendid forged iron locks.

Slide 7 - During the Renaissance the rebirth of learning caused people to dislike their former crude furniture. Cabinet makers made new more refined designs like these "gossip or cackle" chairs.

Slide 8 - This double chest shows the classical detail of the Renaissance. Its decoration reflects an interest in the antiquity of Greece and Rome.

Slide 9 - This Henry IV armchair reflects the austerity of its period - a time of ruinous religious war

Slide 10 - This Louis XIII armchair expresses the increasing sophistication of the day and shows a connection with the architecture. The large sloping back recalls the high sloping roofs of the period and the upholstery reflects the growth of the silk industry.

Slides 11,12,13 - These pieces reflect the growing desire for splendor and elegance to glorify the Sun King Louis XIV. After Louis' death the furniture became less massive and more comfortable although such furniture was only for the wealthy.

Slides 14,15,16 - 18th century furniture with its agreeable curved lines suggest the graceful bows and curtseys of the people. The rococo style reflects the spirit of gaiety and elegance of the French court of the day.

Slide 17 - The great trading companies brought back ideas from China like this chest.

Slides 18,19- Increasing interest in technology in the late 18th century inspired mechanical furniture like this desk with drawers which rise and fall.

Slide 20 - LouisXVI style was characterized by taste, elegance and perfect proportion. The straight classical lines reflect the architecture of the day.

Slides 21,22 - The French revolution ended the era of great furniture. Items became more austere and were decorated with patriotic emblems such as the laurel - also reminiscent of ancient Greece and democracy.

Slide 23 - Napoleon saw himself as another Roman emperor. Furniture now has straight lines of classic architecture and is decorated with metal pieces in classic motifs.

Slides 24,25 - As a reaction to Napoleon's wars, the spirit of Romanticism brought on the Gothic revival. Furniture and architecture copied medieval styles. People began searching for old Gothic pieces and this was the beginning of the antique trade.

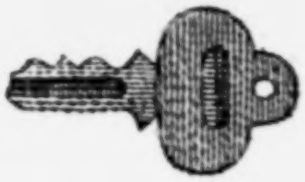
Slide 26 - Good taste revived the classic style, the Louis Phillipe style which was a simplified Empire style. At this time furniture began to be turned out industrially at low cost for mass production. Hand carving and bronze oramentation largely disappeared.

Slides 27,28 - The Second Empire copied many ideas from the past and put them together in a composite style attempting to be elegant - but often heavy and ugly.

Slides 29,30 - In trying to find a new style which expressed its time, 20th century designers turned out a "modern style." It was often ugly in itself but it opened up the way for a truly modern style which reflected contemporary architecture.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:



1. Use Woman's Day Dictionary of Furniture.

PREPARE THE CLASS BY EXPLAINING:

We have seen the development of furniture in France and how it was influenced by the spirit of the times. The furniture of other countries developed in similar ways. While much of the French furniture we saw was beautiful, it was in general not suitable for our homes today. Today we shall see some styles of other countries and learn the characteristics of the main ones so that you will be a better judge of what to choose in order to give your home a kind of character that will best suit you. A knowledge of these styles will add greatly to your appreciation and enjoyment of furniture. Project the pieces from the "Dictionary" explain each style or secure several booklets for students to observe.

PUPILS SHOULD LOOK AND LISTEN FOR:

. Characteristics of each period style.

MODERN FURNITURE:

Explain to the class: Modern designers have attempted to break away from simple reproduction to provide man with furniture that is both utilitarian and esthetically pleasing. Outstanding among the pioneers of the movement were Le Corbusier, Mies van der Rohe,Alto, Ponte and Breur.

Interior decoration was once considered separate from architecture. Today the architect thinks of furnishings and decorations as an integral part of the house. Availability of new materials and the desire to make housework easier have made furniture simpler and lighter. Metal, Masonite, laminated wood and plastics permit new, interesting, functional furniture designs.

Project Photos from Alcoa Design Forecast Book (CUE Industrial Arts Kit)

Eames Saarinen chair
Hardoy sling chair
Swedish, Danish and Italian
  modern pieces
Free-form furniture
Eames plywood chair

- Discuss the built-in features of storage walls which eliminate the necessity for much furniture.
- Show and discuss modern textiles. (See Alcoa folder in CUE Industrial Arts Kit)

To permit students to utilize their new found knowledge visit a museum or furniture store to see period furniture.

Secure and display some samples of various types of woods and finishes for identification.

Continue with a study of contemporary furniture (see New York Times Magazine 1963 - CUE Home Economics Kit).

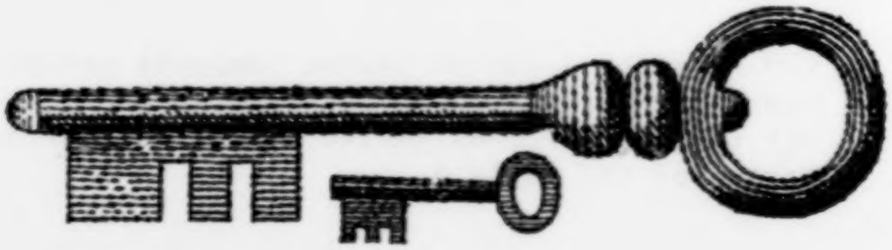
Encourage students to clip furniture from magazines and newspapers for decoration of a room elevation they have drawn.

Visit a museum to see period furniture and shops to see modern pieces.

RELATED MATERIALS:

Book:

Design Forecast 1. (CUE Industrial Arts Kit) (Alcoa)



CULTURAL ITEM: "GARDENS OF JAPAN" (Film)
15 min., Color, Japanese Consulate Films.

CURRICULUM AREA: Home Economics - Intercultural Understanding
Beauty in the Home

PURPOSES:

To reveal the beauty and symbolism of Japanese gardens, and through them to reveal part of the Japanese character.

SYNOPSIS:

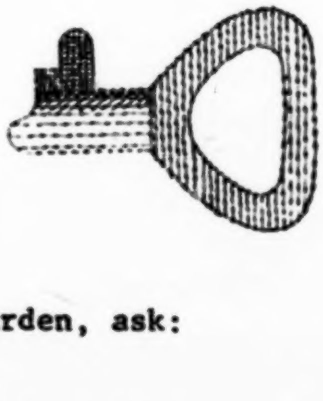
Japan is blessed with natural scenic beauty. Nature's gardens and man's gardens blend to make Japan beautiful, peaceful, serene. This film enables the viewer to visit outstanding Japanese gardens, where painstaking effort of the artist gardener brings everchanging scenes into view. Zen dry gardens, both classic and modern, are symbolic abstract versions of nature, used for contemplation by the monks. Views of the Silver Pavilion, Katsura Rikyu, Imperial Villa, a formal tea ceremony and garden ornaments as well as the role of the gardeners and the symbolism of the gardens are shown and explained.

SUGGESTED PREPARATION OF THE CLASS:

To enable students to grasp the importance of the garden in Japan, discuss the fact that Japan is a small country, and that every bit of land is precious and is carefully tended. Since prehistoric times, the Japanese have worshipped and loved nature. Orientals tend to be more contemplative then westerners. Their garden is considered part of the house and they like to view it and meditate on the poetry of nature. Great care and thought are lavished on these small miracles of nature.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The scenic beauty of Japan and of the Silver Pavilion-one of the cradles of the tea ceremony and of the art of gardening.
- How nature is compressed in the Japanese garden.
- The constantly changing views presented to the stroller.
- The symbolism of the Zen Garden.
- The tea ceremony, garden ornaments.
- Katsura Imperial villa and pond.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To make sure students understand the symbolism of the garden, ask:
    - How does the Japanese garden compress nature?
    - What do the rocks and raked sand in a Zen garden stand for? (Bring out that the gardens invite dreamy meditation on the mystery and poetry of the world.)

2. For further understandings, ask:

   - What do Japanese gardens reveal about Japanese character? (Love of nature, careful workmanship, artistic ability.)
   - What does the tea ceremony reveal? (Ceremoniousness, the desire to make even small acts artistic and pleasurable.)

3. Discuss the garden as part of the home. (Shoji screens slide apart to reveal it. Western architecture is now attempting to make the transition from inside space to garden space gradual and natural.)

SUGGESTED RELATED ACTIVITIES:

1. Have a student report on Japanese bonsai - the art of dwarfing plants and trees.

2. Invite a Japanese resource person to discuss gardening or demonstrate the tea ceremony.

3. Learn about Japanese Haiku (poems,usually about nature).

4. View pictures in "Japan" (paperback in English CUE Kit).

5. View "Japanese Ceramics" and "Creative Arts of Japan," both CUE films.

SUGGESTED RELATED CREATIVE ACTIVITIES:

- To savor the ceremoniousness of Japanese culture, have students give a Japanese formal tea.

- Learn some Japanese phrases - (see back of Panorama Guided Tours Book). Write some Haiku to read at the tea (See "Haiku" English CUE Kit).

RELATED MATERIALS:

Films:

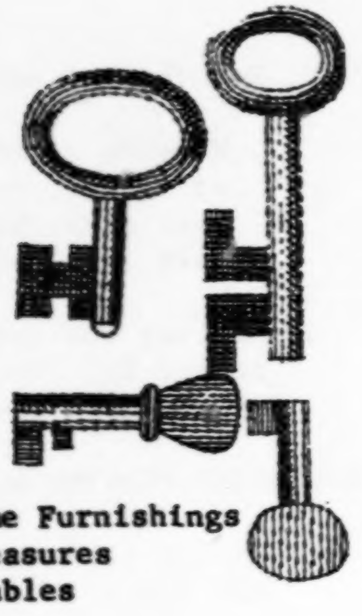
Ceramics of Japan. (Japanese Consulate) (CUE)
Creative Arts of Japan. (Japanese Consulate) (CUE)
Japanese Family. (Julian Bryan) (CUE)
Enchanting Japan. (Japanese Consulate)
Katsura Imperial Villa. (Japanese Consulate)

Filmstrip:

Playtime in Japan. (Teaching Aids Service, 31 Union Square West, New York 3, New York . 1954, Color)

Records:

Folk Music of Japan (Ethnic Folkways FE 4429)
Traditional Folk Dances of Japan. (Ethnic Folkways FE 4356)



CULTURAL ITEMS: "GLASS AND YOU" (Film)
15 min., color, Corning

"ROMANCE OF GLASS" (Booklet)
Pittsburgh Plate Glass Company

"THIS IS GLASS" (Booklet)
Corning Glass

"POETRY AND CRYSTAL" (Book)
Steuben-Corning Glass

CURRICULUM AREA: Home Economics - **Selecting and Using Home Furnishings**
Appreciating Family Treasures
Arranging Attractive Tables

PURPOSES:

To acquaint students with the origin and history of glass and show its home and industrial uses.

To awaken sensitivity to the variety of beauty and charm found in glass.

SYNOPSIS:

During the formation of the earth, natural glass called obsidian was made by volcanic action. Prehistoric men chipped it into tools, vessels and mirrors. About 5000 B.C., man found out how to make glass, probably as an accident while firing pottery. The Egyptians used it for beads, and for glazing clay vessels. About 300 B.C., the blow pipe came into use. Romans used it to blow glass into molds to make intricate shapes and designs.

Only in the last few years have the enormous possibilities of glass come to light. It has dozens of industrial uses, as well as practical uses in the homes.

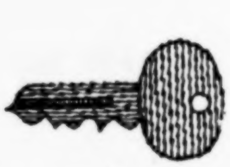
Steuben crystal is one of the clearest and finest of glasses. Both tableware and fine art pieces made of it enrich our lives.

SUGGESTED PREPARATIONS OF THE CLASS:

This film provides a good introduction to glass and glassware. Obtain booklets and book above for later use. If possible, display a piece of obsidian, ordinary glass, pressed glass, blown glass, cut glass and crystal Venetian glass. (If these are not available, use "Woman's Day Dictionaries of Glass," Home Economics CUE Kit.)

PUPILS SHOULD LOOK AND LISTEN FOR:

. The first natural glass - obsidian.
. Early production and use of glass in Egypt and Rome.
. Steuben crystal, clearest of glass.
. Industrial and scientific uses of glass.
. Glasses for home use.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Encourage students to inspect various types of glass on display. Display photographs of Steuben glass in "Poetry in Crystal."

2. Explain as they inspect that glass has much charm that it captures brilliance and light in permanent form. Much fine glassmaking is still a hand art, although machine-made glass produces beauty at a price all can afford. Explain these terms:

   - Crystal is glass with usually 25 to 50 per cent lead content (Steuben crystal has 60 percent or more) It is always handmade, flawlessly clear, brilliant in color, and heavy. It is tough yet pliable and rings when you hit it sharply.

   - Cut glass is glass with its natural brilliance and reflective quality improved by cutting. The design is marked on the plain glass with a mixture of red lead and turpentine, and cut on an iron wheel. The glass is then polished on a wooden wheel or in an acid bath.

   - Engraving is cutting done on a smaller scale with a more intricate design. Cutting is purely geometric and stylized but engraving may take anything as its subject matter - portraits, scenes in nature or fantasy. Engraving tools are more complicated and more delicate than cutting tools. A fine emery and oil are used for polishing.

   - Intaglio is light cutting on a special wheel. It may be semi-bright or polished.

   - Etching is done with hydrofluoric acid. An object is coated with wax and a design cut in the wax. The object is then dipped in acid, which eats away exposed portions of the glass.

   - Printing is another resist process. The resist medium is printed on a copper plate and the design is taken off and transferred to the glass object. When the object is placed in an acid bath, a frosted effect is produced on the unprotected sections of the glass.

   - Sandblasting is done through a stencil to achieve a design.

   - Painting, enameling and gilding require further cooking in the kiln so the ingredients fuse with the glass.

3. Assign sections of the booklets to students for oral reports on:

   History of glass
   Egyptian and Roman glass
   Venetian glass
   Val St. Lambert Belgian - deeply cut crystal
   Orrefors-modern Swedish glass
   Venini-free-form colorful fantastic Venetian glass

Karhula - Finnish glass
Bacarat - French glass
Stained glass in cathedrals
Tiffany's art glass
Tableware made in ceramic glass

4. Use Woman's Day "Dictionary of Glass" to learn about early American glass.

SUGGESTED RELATED ACTIVITIES:

To capitalize on the newly found knowledge and interest:

Take the class to a museum to see fine glass collections, or to a department store.
View pictures of Venetian glass or mosaics from St. Mark's in Venice.
Learn the mosaic process.

RELATED CREATIVE ACTIVITIES:

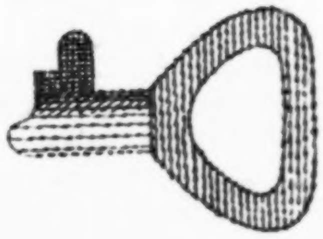
1. Obtain hydrofluoric acid in cream form from art supply house. Have students cover a piece of glass with wax or foil, and scrape or cut away design. Etch with acid. Use care to prevent acid burns.

2. Have students bring in colored glass bottles or dishes. Place between folds of corrugated cardboard, and crush with hammer. Draw a design on clear glass or other material. Cement broken bits of glass onto the design with Elmer's glue for a glass mosaic. The glass may be backed with silver or gold foil for a brilliant effect.

3. Draw a design on paper, such as a bowl of flowers. Place under a glass. Paint the outlines and background of the design on the glass with black enamel. When dry, back this with crushed aluminum, gold, or other colored foils that show through unpainted portions of glass for a brilliant effect. Frame with passe-partout tape for a nice gift.

RELATED MATERIALS:

Film:
  "Sealed in Glass" - Netherlands Consulate
Slides:
  History of Glass (plus 30-minute lecture)
  Origins of American Glass plus 45-minute lecture (42 slides - color)
  both available - Corning Glass, Corning, N. Y.
Books:
  Poetry and Crystal - Steuben Glass CUE
Booklets:
  Romance of Glass - Pittsburgh Plate Glass
  632 Fort Duquesne Blvd.
  Pittsburgh 22, Pennsylvania
Filmstrip:
  Glass and Mosaic EBF



CULTURAL ITEM: "GOOD LOOKS" (Film)
17 min., Color, Dial Laboratories.

CURRICULUM AREA: Home Economics - Personal Health
Personality and Grooming

PURPOSE:

To awaken sensitivity to and pride in an attractive personal appearance.

SYNOPSIS:

This film gives teenagers an objective look at how they appear to others when they are badly groomed, guilty of bad posture, or use exaggerated make-up and gestures.

Two young adults show how careful grooming provides a basis for poise and charm. Instruction is given in proper cleansing, subtle use of make-up, and hair care. The lesson given is that anyone can have good looks if he or she takes the trouble to groom and dress carefully.

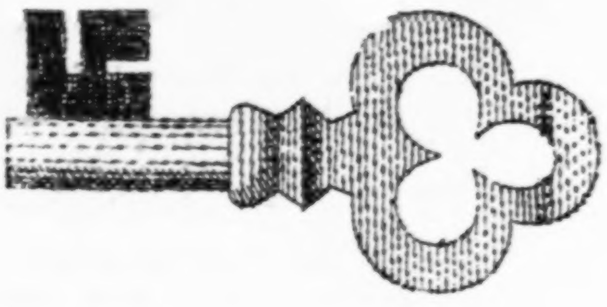
SUGGESTED PREPARATION OF THE CLASS:

For students who suffer from lack of grooming knowledge or other related faults, this film provides a tactful means of providing them insight. It needs no introduction but, if possible, have equipment for face washing, and make-up samples, on hand for later use.

PRESENT MEDIA.

PUPILS SHOULD LOOK AND LISTEN FOR:

- How teenagers sometimes act and look.
- Techniques of good grooming.
- Factors to consider in hair styling.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. The teacher will be sensitive to the reactions of her group. In most cases, the film will drive the lesson home without further comment. The teacher may then take advantage of the new insights to suggest use of the make-up samples. She should:
   - Stress thorough scrubbing and cleansing.
   - Show students how to apply make-up properly.
2. Discuss hair style in relation to shape of face. Stress simple styles enhanced by the gleaming quality of fresh clean hair. Suggest each girl select from magazine illustrations a hair style that fits her personality and copy it.

3. Have students plan personal improvement charts for good grooming, listing their problems and their daily progress toward improvement.

4. Discuss care of problem skin. Encourage students to reduce acne by careful bathing, proper diet and rest.

SUGGESTED RELATED ACTIVITIES:

- Add skill and insight by securing a demonstration by a professional beautician.
- Arrange for a nurse to visit the class and discuss the importance of personal grooming for hospital patients.
- Encourage the buddy system, in which girls give each other various types of hairdo in experiments to find a becoming style.
- Have students role-play to show the importance of good grooming and pleasing manners in such situations as: employer and prospective employee; boy and girl on a date; meeting a friend's parent; a wife meeting her husband's boss; a girl traveling.
- Have the class discuss the importance of the first impressions they have experienced in their lifetimes.
- Research and discuss grooming practices in other lands, their similarities and differences, according to custom, religion and facilities available.
- Have students investigate various cosmetics. Compare advertising claims, price, true value, origin, and standards according to the Pure Food and Drug and Cosmetic Act.

RELATED MATERIALS:

Films:

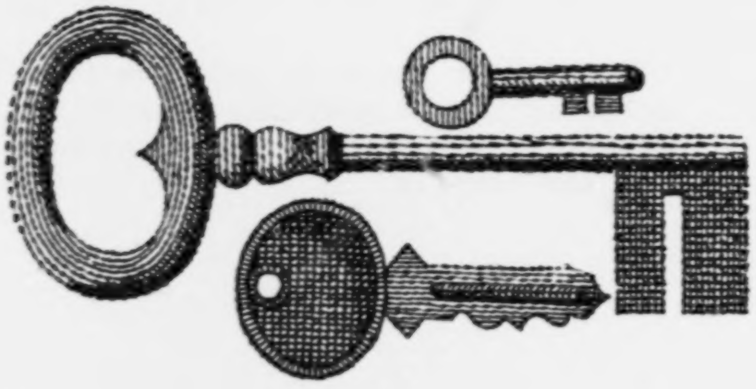
Beauty in the Making. (Avon) (CUE)
The Joy of Fragrance. (Avon) (CUE)

Pamphlets:

Through the Looking Glass. (Home Economics Department, The Proctor and Gamble Company)
Avon Beauty Book. (Avon Company)

Books:

How You Look and Dress, Carson. (McGraw Hill, New York, New York , 1959)



CULTURAL ITEM: "GROUND BEEF - PASSPORT TO FARAWAY EATING" (Filmstrip)
Pet Milk Co.

CURRICULUM AREA: Home Economics - **Food Preparation**
Cuisine of Various Cultures

PURPOSES:

To acquaint students with the cuisine of other cultures.

SYNOPSIS:

The All-American favorite-ground beef-rates high on the meat preference list of other countries as well. This filmstrip shows how to create appetizing and attractive main dishes with a foreign flair with a skillet of meat balls made from a basic recipe.

SUGGESTED PREPARATION OF THE CLASS:

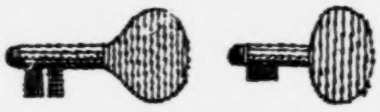
To orient student thinking toward food as part of culture, discuss:

- Popular and varied uses of ground beef as a basic food.
- A variety of ways to prepare ground beef (broiled, baked, grilled, sandwich, steak, meatballs, meat loaf).
- Use of spices and herbs in cooking, and the spices and herbs used most frequently by other countries.
- The value of learning cultural backgrounds through the common language of foods.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Comparisons of the manner in which ground beef is prepared and served in Germany, Italy, France, Spain, Greece, Russia, Japan, China, and Sweden.
- Ingredients added to the meat in various countries.
- Spices, herbs, and special foods associated with certain countries.
- Kinds and types of table arrangements, dishes, decorations, covers, and silverware of different countries.
- Words and expressions related to foods we use which originated in other countries.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. To enlarge on basic knowledge, discuss the following or similar questions:

   - Which herbs and spices are typical of the different countries? Which are available in our groceries? Which are not? What accessories and decorative arrangements portray the cultural backgrounds of each country? (These might be listed on the board or written on paper with magic markers and placed on a flannel board for the class to see.)

. Individual research findings on foods of other countries,which interested students may report to the class. Have each girl tell about a special foreign dish, such as Swiss Fondue, Spanish "arroz con pollo," Armenian shish kebab, Japanese sukiyaki, Hawaiian poi, Mexican tortillas, Greek lamb in grape leaves and others. If possible, tell ingredients, manner of serving and any special customs involved.

2. Divide the class into groups to prepare a main dish, using a recipe characteristic of a particular country, as given in the "Teacher's Guide" or in foreign recipes in CUE Kit.
3. Have the class prepare a buffet meal typical of another culture. Ask pupils of varied nationalities within the class group to contribute added information on family foods, and to compile additional recipes. Pupils may add to the atmosphere of the occasion by dressing in native costume.
4. Ask a resource person in the community to demonstrate preparation of a typical main dish of her culture.
5. Encourage pupils to prepare these and other main dishes and report results to the entire class.

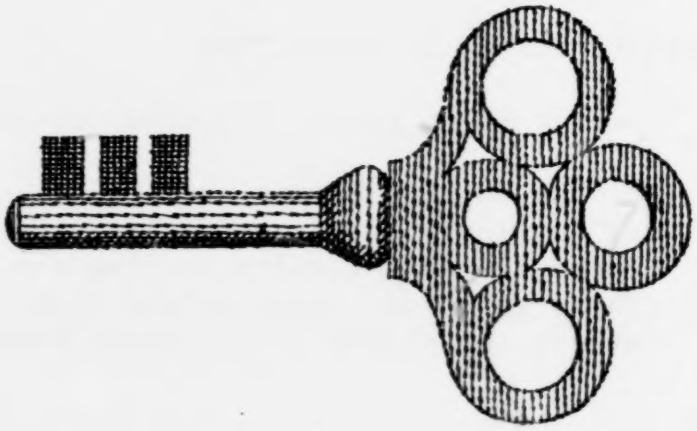
SUGGESTED RELATED ACTIVITIES:

Research on the history or romance of certain foods or spices, along with native customs which accompany its use,would make interesting reports.

Foods as represented in paintings and photographs would make an interesting study. (Consider Dutch and Flemish still-lifes, Van Gogh's "Potato Eaters," Cezanne's "Apples." See "Bounty of Food" - Life Tearsheets CUE)

RELATED MATERIALS:

Foreign Recipes - American Gas Association
U. N. Cookbook - United Nations



CULTURAL ITEM: "GUIDED TOURS OF THE WORLD-HAWAII" (Slides and record)
32 frames, Color, Panorama.

CURRICULUM AREA: Home Economics - Understanding Peoples of Various Cultures
Intercultural Influences on Food, Dress, Leisure

PURPOSES:

To acquaint students with the Hawaiian Islands, its landmarks, people and culture, past and present.

SYNOPSIS:

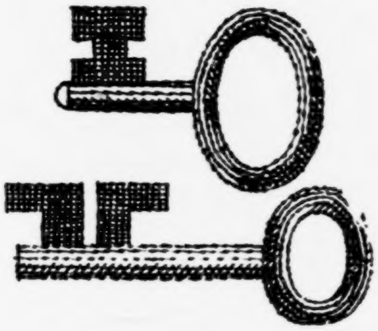
Arthur Godfrey takes viewers on a tour of the Islands, explains their colorful history, introduces us to the people, landmarks, sports, dances, beauty spots, sugar and pineapple plantations, celebrations and music.

SUGGESTED PREPARATION OF THE CLASS:

Little preparation is needed as these slides and records afford a fine introduction to Hawaii. Learning is always enhanced by proper atmosphere. A bulletin board with pictures of Hawaiian scenes and people, or a table display of related objects (muu muu, leis, grass skirt, tiki), will stimulate interest.

PUPILS SHOULD LOOK AND LISTEN FOR:

- History of Hawaii, landmarks, ceremonies and monuments.
- Polynesian and Japanese influences in parks, luaus, food celebrations and rituals, dancers, music, flowers and plants.
- Customs in dress; beauty of nature.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To enhance understandings from the film, discuss:

- Polynesian settlement of Hawaii.
- The coming of the Americans and others.
- The melting pot culture and the rapidly vanishing old ways.
- Fruits, flowers and other tropical plants.
- How Hawaiian people conduct festivals and food celebrations.

SUGGESTED RELATED ACTIVITIES:

Do research on such items of Hawaii's culture as tapa cloth, tikis, dances and native Polynesian foods.

SUGGESTED RELATED CREATIVE ACTIVITIES:

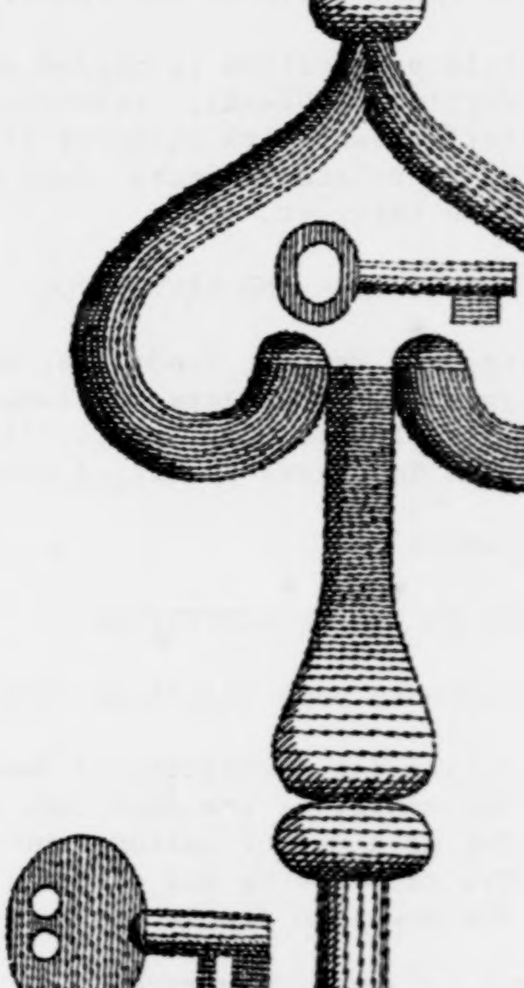
- Divide the class into groups to prepare main dishes using Polynesian recipes.

- Have other groups provide decor characteristic of Hawaii or other Polynesian islands.
- Learn some Hawaiian songs such as the "Huki Lau" to sing at a luau given by the class. Use appropriate background music.

RELATED MATERIALS:

Film:

Hawaii's History. (Film Associates)



CULTURAL ITEM: "GUIDED TOURS OF THE WORLD-JAPAN" (Filmstrip, Book and Record)
32 frames, Color, Panorama.

CURRICULUM AREA: Home Economics - Living Patterns of Various Cultures
Intercultural Influences in Home Decoration

PURPOSE:

To present the charm, beauty, culture and people of Japan, and to give insight into its way of life, past and present, through its arts, crafts, sports, industries, monuments and shrines.

SYNOPSIS:

Although Japan has taken on Western ways with amazing rapidity in the last century, she still retains much of the quaintness and strangeness of the Orient. This filmstrip, book and record present this fascinating combination of old and new.

In addition to the enchanting scenery, we see parks, pagodas, palaces, Buddhist shrines and rice fields of this oriental fairyland. The dancers, artists of all types, carvings, kites, flowers, puppets, ceramics, architecture and other arts remind us that there is underlying grace and beauty inherent in much of Japanese life. The ancient monuments, gardens and shrines give evidence of the richness and age of Japan's culture; the thriving shipyards and busy Ginza provide the sharp contrast of modern Western influence.

SUGGESTED PREPARATION OF THE CLASS:

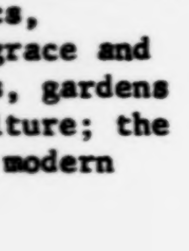
Little preparation is needed for this filmstrip except to explain that Japan was long cut off from the rest of the world by laws made by her emperor. As a result, she has maintained much that is old and strange to us. Today Japan is rapidly westernizing.

This material is an excellent introduction to Japan. To pique interest, ask students to give spontaneous reactions to the word Japan. List these on the board. Then ask: "What would you say are the outstanding characteristics of the Japanese?" Ask students to watch in the filmstrip for the answer.

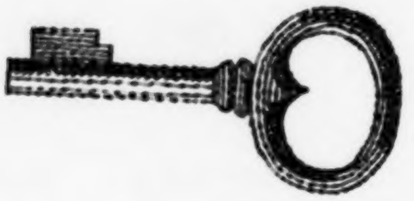
Locate Japan on the map or globe and point out Hakkaido, Honshu, Shikoko and Kyushu.

PUPILS SHOULD LOOK AND LISTEN FOR:

. The beautiful parks, shrines and palaces.
. The Asakusa, dancing girls, geisha girls, sumo wrestler.
. The Great Buddha of Kamakura.
. Ceremonial tea at Hakone.



- The "Three Monkeys" at Nikko.
- Puppeteers, Pachinko Den, theatre, other arts.
- Rice paddies, Miyajima torii, castles, shipyards.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Ask students what the pictures and record have revealed about the Japanese character (industrious, love of beauty and nature, artistic, ingenious, polite, reserved, ceremonious). Ask them to list observations and resulting deductions about Japanese character. (See similar chart under "Guided Tours of the World-Thailand.")

2. Discuss the creative arts of Japan: puppets, lacquer, ceramics, carving,wood block, theatre, painting.

3. Discuss the Buddhas and "Three Monkeys." Explain that although many Japanese are Buddhist, they often practice the Shinto religion,a form of nature worship also. Many Japanese are Zen, a strict form of Buddhism involving asceticism and contemplation of nature. The tea ceremony is one of their rituals.

SUGGESTED RELATED ACTIVITIES:

1. Secure pictures of a Japanese house; explain the paper walls, shoji screens, tatami mats, tokenoma (small room shrine and place of beauty) scroll and silks.

2. Show and discuss three Japanese prints from Metropolitan Seminars of Art: Plates 53 and 54 in Portfolio 5, and Plate 119 in Portfolio 10.

3. Students may enjoy a real Japanese formal tea ceremony to gain insight into the simplicity and beautiful ritual of Japanese life. Green tea and whisks may be secured at import houses.

4. Display a Japanese hibachi and discuss Japanese foods.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Display Japanese kabuki dolls or real Japanese kimono,tabi and obi. Have students dress a mannequin in Japanese style.

2. Have students cook sukiyaki or other Japanese food and serve it Japanese style, or visit a Japanese restaurant.

3. Secure long calendars with metal rods at ends. Use the backs to paint, in Japanese scroll style with water color or finger paint. Use as decor for Japanese tea.

RELATED MATERIALS:

Films:

Arts and Crafts of Japan. (Japanese Consulate) (CUE)

CULTURAL ITEM: "HAPPY ORIGAMI" (Book)
Japan Society, Japan Publication Trading Co. Ltd.,
Tokyo, Japan.

"ORIGAMI" (Booklet)
Harry C. Helfman, Platt Munk Publisher.

CURRICULUM AREA: Home Economics - Entertaining Convalescents
Creative Play for Children
Intercultural Understanding

PURPOSES:

To promote cultural understanding through appreciation of a fascinating oriental art.

SYNOPSIS:

Origami, the art of creating three-dimensional objects from flat paper, is many centuries old. Paper, as we know it, was first developed in China two thousand years ago. The art of paper folding probably originated there, too. Through the centuries, the art has been handed down in the Far East from one generation to the next. In Japan, this art has reached its highest form. It is a suitable hobby for a wide range of age groups. These publications give a new and fascinating approach to art activities that lead to creative expression by convalescing persons or youth.

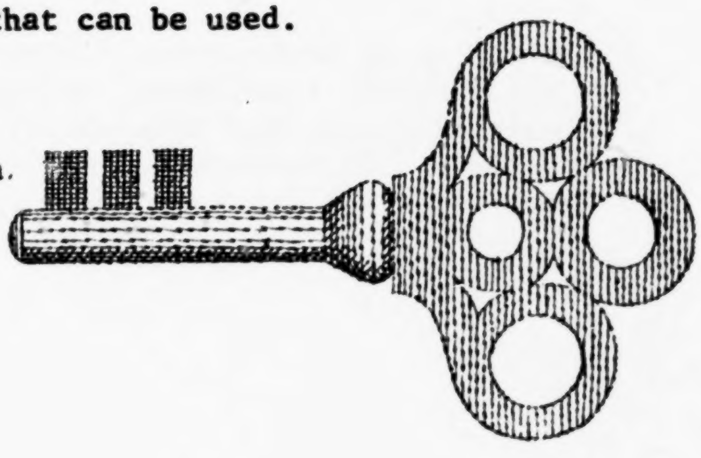
SUGGESTED PREPARATION OF THE CLASS:

Before the class session, the teacher should become familiar with Origami objects that can be constructed. She can select and make one very simple object, following directions in the book, and suspend it from the classroom ceiling, if possible. Inform students they will see a demonstration by the teacher of a creative paper-folding art which came to us from the Orient. Make one or two objects for the class and show the ready-made objects in the book.

PUPILS SHOULD LOOK AND LISTEN FOR:

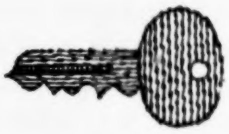
- Kinds and characteristics of paper that can be used.
- Sizes of paper adaptable for use.
- Steps in creasing and folding.
- Possible variations in pattern.
- Limited time needed for construction.
- Artistic appeal of the object.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. Divide the class into groups of four and distribute materials. Ask each pupil to make the same art object, according to steps observed in the demonstration. Each student will construct an object; combine all objects to form a mobile.
2. Explain the origin of the paper-folding art and its introduction into our country to the students.
3. Have students select other patterns to make from the books.
4. Ask pupils to describe ways how this creative art could be used to entertain and amuse convalescing patients.
5. Ask students to name other people who might enjoy this art, and other occasions when it might be interesting and effective in family life.
6. Plan with pupils the ensuing day's lesson in which they may select other patterns and put their own ideas into the creative art objects.
7. Make a mobile of several of the folded paper designs.
8. Some students may wish to create their own shapes.



SUGGESTED RELATED CREATIVE ACTIVITIES:

Other activities to amuse housebound patients:

- Japanese art of making designs by enclosing leaves, ferns, or other flat natural materials between sheets of translucent paper.
- Interesting stained glass effects obtained by shaving bits of crayon on waxed paper. Arrange colored string, yarn, bits of metallic or other paper designs. Cover with another sheet of waxed paper. Press with a hot iron. Brilliant color effects may be achieved. These may be used as place mats or taped to a window for a stained glass effect.

RELATED MATERIALS:

Books:

Alcoa's Book of Decorations. (Golden Press, New York 1959) (CUE)
Fun and Festival from Japan, Alice E. Gwinn, Esther L. Hibbard. (Friendship Press, New York. 1956)
(Takashimaya, 562 Fifth Ave. (at 46th St.) New York 36, New York. Origami paper and other Japanese articles may be purchased here.)

CULTURE ITEM: "HAWAII'S HISTORY" (Film)
20 min., Color, Film Associates of California.

CURRICULUM AREA: Home Economics - Living Patterns in Various Cultures
Intercultural Significance of Food

PURPOSE:

To reveal Hawaii's history as well as its past and present melting pot culture.

SYNOPSIS:

Hawaii, as we know it, began with its discovery by James Cook. This film shows its early history, including the coming of the whalers and missionaries, through prints, paintings and beautiful color photography. Days of Kamehameha and other rulers are shown, as well as the final granting of statehood, and life today. Insight is given into how Hawaii's melting pot culture came about, and how these people of many races and nationalities mix and mingle freely and amicably, and consider themselves Hawaiian rather than Japanese, Chinese, Negro, Polynesian or white. The arts, foods, housing, and ways of life, as well as character of the people, are vividly portrayed.

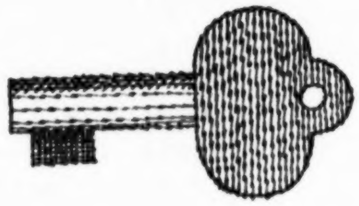
SUGGESTED PREPARATION OF THE CLASS:

1. Since this film moves rapidly and covers much information, it would be wise to use the "Guided Tours of the World-Hawaii", Panorama slides and record, as an introduction to Hawaii.

2. To arouse interest and alert students to cultural interdependence, place illustrations of Hawaiian foods, people on the bulletin board as well as displaying Hawaiian textiles, wood carvings and clothing.

3. Explain to pupils that the film will suggest new ideas in food for preparation in class and at home, and will give insight into interesting arts and crafts.

PUPILS SHOULD LOOK AND LISTEN FOR:



. Early grass houses and modern houses in cities.
. Foods characteristic of Hawaii.
. Artifacts used in construction of utensils.
. Textiles made from the bark of trees - tapa cloth.
. Wood carvings-their beauty and the skill involved in making them.
. Dances and their symbolism.
. Characteristics of the people.
. The following Hawaiian words -- luau, muu muu, poi, lei.
. Changes in ways of living from the days of native kingdoms to American communities.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further understandings received from the film, discuss:

- What is a "melting pot" culture?
- Why do you think people of all races mingle here amicably? Can this be a lesson for us?
- From your observations of the film, what are the characteristics of Hawaiian people?
- How would you describe the making of poi?
- What utensils were used for serving foods, and how were they made?
- What types of food are served at a luau?
- How are tapa cloth and feather capes made?
- What is the difference between the Hawaiian and Tahitian hulas? How and why are these dances related to Indian and Indonesian dances? (Use of hand, body and head movements to tell a story; Polynesians came from South Pacific.)
- In what ways have Hawaiian ideas influenced our culture? (Use of muu muus, leis, lanai, foods, songs.)

SUGGESTED RELATED ACTIVITIES:

1. Show the paintings of Paul Gauguin from the Metropolitan Seminars of Art. Although these are painting of Tahitians, they are Polynesian and much like the native Hawaiian. Also see Plate 48, Portfolio 4, "By the Sea," National Gallery reproduction in the school exhibit collection.

2. Learn the Huki Lau (fishing party) or other Hawaiian songs.

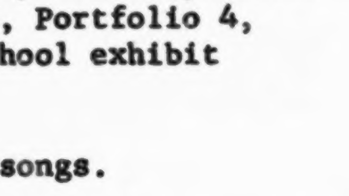
SUGGESTED RELATED CREATIVE ACTIVITIES:

To really savor Hawaiian culture, plan with pupils an opportunity to experiment with Hawaiian foods, customs, and social attitudes. Divide the class into two groups. Ask one group to make plans for the preparation and serving of Hawaiian foods suitable for a luau;the other group may plan appropriate table arrangements and room decorations for the room using the Hawaiian theme. Have the party on the second day after the film showing, to allow time for marketing and preparation. The class could wear muu muus, and crepe paper leis, and flowers and use Hawaiian music. (Explain: if this were a real luau the food would be served outdoors on the ground.) Evaluate the party in terms of food, table appointments, and decorative arrangements.

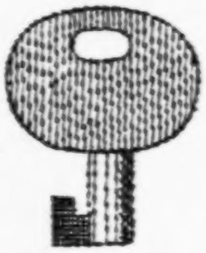
RELATED MATERIALS:

Filmstrip and record:

Guided Tours of the World-Hawaii. (CUE)



CULTURAL ITEM: "IKEBANA" (Film)
17 min., Color, Ministry of Japan.



CURRICULUM AREA: Home Economics - Arrangement of Home Accessories
Creative Table Settings
Housing in Various Lands

PURPOSES:

To demonstrate the art of flower arranging and show its importance in Japanese culture.

SYNOPSIS:

Japanese flower arrangement expresses universal life by being an idealized form of nature. The art of line design, rather than appreciation of form and color, is what differentiates ikebana from other floral arrangement. Equally as strong as emphasis on line or perfection is an insistence on the understanding of the natural growth of material and love of nature. Arrangements also suggest time and season. Every holiday has its prescribed arrangement. This film reveals this art and philosophy with breathtakingly beautiful ikebana in many styles. Excellent color photography shows how this art is as much a part of a Japanese girl's training as dancing lessons are in an American girl's education, and how its beauty is enjoyed in every Japanese home as part of daily life.

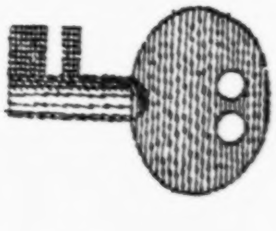
SUGGESTED PREPARATION OF THE CLASS:

Have on hand some real or plastic flowers, leaves and branches. Stuff them carelessly into a container. To ready students for the film one might say: "Everyone loves nature, but in our great country with its wealth of natural resources we tend to take nature's beauties for granted. We do not really look at and contemplate and study them as Oriental cultures do. Japan is a beautiful country, but poor in resources compared to population. Here people feel very close to nature: they love and study and conserve it in a way difficult for us to understand. They make even the simplest materials into works of art through care, study and love of all natural beauty." Explain that ikebana is studied in Japanese schools as a regular course.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The basic triangle and its meaning (earth, heaven and man).
- The tokenoma (alcove beauty spot).
- How beauty and art are important in daily life in Japan.
- The importance of ikebana in Japanese decor.
- Older and more modern styles of ikebana.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check for comprehension of concepts presented in the film, one might call attention to the container of flowers, and ask "Could anyone suggest how to improve it?" Lead the girls to realize that carefully thought out and planned flower arrangment gives more satisfaction and beauty.

2. Discuss the idea of line in space - how the design captures and holds space. Ask each girl to sketch some arrangements stressing line design, the basic triangle and relationship to container.

3. Explain the symbolism of materials used and types of arrangements, as well as the fact that ikebana grew out of Buddhist temple worship practices. (See Facts About Japan, pamphlet, Japanese Consulate, CUE Home Economics Kit.)

4. Explain that the tokenoma is a built-in alcove, the central feature of the main room of a Japanese home and the focal point of artistic expression. It probably developed from a family altar. It is adorned with scrolls, art objects and flower arrangements. Since it is the place of honor, the visitor is always seated in front of it.

SUGGESTED RELATED ACTIVITIES:

Secure CUE Kit ikebana book by Sofu Teshigahara. Show students the pictured arrangements. Sketch plans of arrangements on the board. Help students realize that nature is not art. The true beauty of ikebana is the beauty of nature heightened by art.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Use the CUE ikebana book to teach basic arrangements , then let students prepare their own designs for the school entrance, cafeteria, auditorium or other appropriate area. As their designs are displayed, students may explain the art to assembly or reshow the film to the group as explanation.

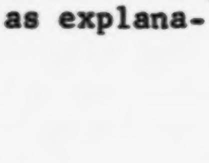
RELATED MATERIALS:

Filmstrips:

The Story of Flowers. (Part 1 and 2) (CUE) (Colorado Flower Growers Assn.)

Book:

Stepping Stones to Japanese Floral Art, R. E. Carr. (Tokyo, 1956)



CULTURAL ITEM: "INVITATION TO DINING" (Flat Pictures in Brochure)
The Melamine Council

"METROPOLITAN SEMINARS IN ART" (Flat Pictures)
Plate 4 (Portfolio 1); Plate 83 (Portfolio 7); Plate 25 (Portfolio 3)

CURRICULUM AREA: Home Economics - Creative Table Setting
Variety in Meal Service

PURPOSES:

To awaken students to the realization that it is possible to create beauty in everyday life by creative table arrangements.

SYNOPSIS:

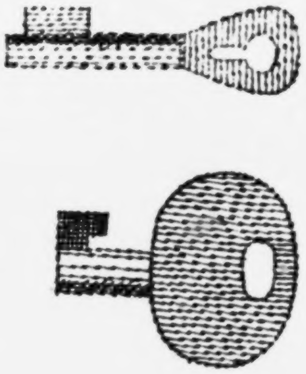
The brochure contains 12 beautiful full-page color illustrations of table decor, with unusual ideas for creativity in table arrangements. Varied menus are suggested such as a shore dinner, fireside supper, children's, teenage, engagement parties and others. Each has its own distinctive china, glass, silver, linen and conversation piece.

SUGGESTED PREPARATION OF THE CLASS:

Explain to the students that food is always more enjoyable when attractively served in pleasant surroundings. Show illustrations from the booklet on the opaque projector, and discuss with the class.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Varieties of pattern in appointments.
- Color harmonies in table setting.
- Varieties of themes (Mexican, smorgasbord, Japanese).
- Types of menus suitable for different occasions.
- Kinds of accessories appropriate for various occasions.
- Types of centerpieces which add beauty to the meal.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Use discussion method to evaluate the lesson. The following topics are suggested:
   - Types of menus which are nutritious and appealing.
   - Table appointments which are inexpensive, durable, and attractive.
   - Themes which are novel and appropriate for various occasions.
   - Color harmonies in mealtime settings.
   - Accessories which are well chosen and enhance table settings.

- Centerpieces which are simple, appropriate, and creative.
- Influences of other cultures on American eating habits.

2. Have students select and prepare a menu, using color harmony. The pupils may utilize swatches of color to decide on table decor, and recipes printed in the brochure.

3. Encourage pupils to seek beauty in table decor by emphasizing co-ordination of tableware and other accessories. Pupils may make original color schemes, or may use paintings as suggestions for pleasing color schemes. This may be done with the opaque projector to relate flat pictures in "Invitation to Dining" to the plates in the Metropolitan Seminars in Art by showing them in the following order:

   - Plate 4 (Portfolio 1) "In the Meadow" by Renoir; then show "Autumn Glory" in "Invitation to Dining" to illustrate how the table color scheme might have been inspired by this painting.
   - Plate 83 (Portfolio 7) "View of Toledo" by El Greco; then show how "Spring Violets" in the booklet is related in color scheme to this painting.
   - Plate 25 (Portfolio 3) "Starry Night" by Van Gogh; then show how it is related in color scheme to the "Flower Box" table in the booklet.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Plan for a study of the history, use, and varieties of each type of table appointment for better understanding of its use.

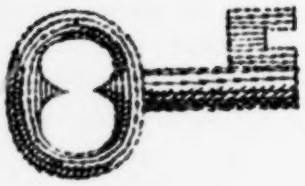
RELATED MATERIALS:

Pamphlets:

Romance of Glass. (Information Services Department, Pittsburgh Plate Glass Co.)
This is Glass. (Corning Glass Works)
The Reference Book of Fine China. (Lenox, Inc.) (CUE)
Starting with Sterling. A project book for students.
New Teaching Ideas on Buying, Using and Caring for Sterling Silver Flatware. (Sterling Silversmiths of America)

Magazine Articles:

"Dictionary of American Glass." (Woman's Day, August 1961)
"Dictionary of Pottery and Porcelain." (Woman's Day, August 1962)
"Dictionary of Sandwich Glass." (Woman's Day, August 1963)
"Melamine, the Modern Dinnerware," Olive C. Berry. (The Melamine Council)



CULTURAL ITEM: "JAPANESE FAMILY" (Film)
23 min., Color, McGraw-Hill Films.

CURRICULUM AREA: Home Economics - Understanding Peoples of Various Cultures
Intercultural Influences on Family Living

PURPOSE:

To give insight into and appreciation for Japanese arts and culture through living vicariously for a time with a Japanese family.

SYNOPSIS:

This charming film presents the essence of the culture of old Japan by letting us visit with a Japanese silk-weaving family in Kyoto. The simple yet harmonious rhythm of work, play, worship, family fun and festival reveal their way of life. Skilled fingers weave beautiful brocades, the evening meal and tea are prepared, homework is done; bedtime routine and family manners give the flavor of everyday life. A trip to the temple and a New Year's celebration and ceremony show the rest of the pattern.

SUGGESTED PREPARATION OF THE CLASS:

1. To stimulate class interest and curiosity about family life in another country, a bulletin board may be arranged with the theme, "Living Patterns of Other Cultures." This can display people of any country, including Japan, at work or play, and their homes, their architecture, their native dress. Illustrations may be clipped from magazines.

2. Ask pupils to identify the country which the pictures represent.

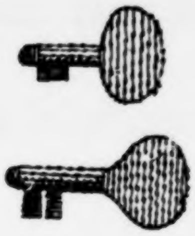
3. Explain to the class that they will see a film about a typical day in the life of a Japanese family.

4. Explain that the new and the old cultures juxtapose in Japan. While life in Tokyo has many very modern aspects, other areas preserve many of the older ways. This is particularly true of Kyoto, the scene of this film which has been declared a national monument area because of its many fine temples and palaces.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Evidences of unity in the family.
- Characteristics of dress in Japanese life.
- Types of recreation for young members and adults.
- The position of women in the home.
- Typical foods and beverages.
- How holidays are celebrated.
- Religious practices.

- The facilities in the home.
- Family occupations.
- Hospitality and courtesy in the family.
- Values in Japanese family life which set their standards.
- Appreciation of beauty in Japanese life.
- Oriental background music.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To assist students to crystallize thinking and reaction give each pupil a mimeographed sheet on which to record one example from the film for each of the following questions:

   - What kinds of recreation do the young people enjoy?
   - What acts of courtesy or hospitality are indicative of their manner of conduct?
   - What types of dress are characteristic for girls, boys and adults in Kyoto? In Tokyo? (Stress the fact that most younger people and many older ones in Tokyo wear western style clothing.)
   - What is the role of women in the home, compared with that of American women? (Point out that while most Japanese women have a very inferior role some of the young ones are becoming more emancipated as they get jobs and can support themselves.)
   - Can you describe any evidence of foods or beverages which are characteristic of Japanese families?
   - What equipment or facilities are available in the home to prepare the meals? (Display hibachi, rice bowls, chopsticks .)
   - How do the people celebrate their holidays?
   - How would you describe the puppet shows and the temples?
   - Did you observe any acts of worship which indicate their religious beliefs? (Discuss Buddhism, Shinto and Zen.)
   - What occupation is carried on in the home? (Point out that while Japan has factories and an atomic reactor much industry is still carried on in the home.)
   - Did you find any basic characteristics common to the cultures of all societies? Draw some parallels to our society. (Point out that all societies grow out of man's basic needs but differ according to environment, resources and history.)

2. Discuss the preceding questions, and reactions in the class, emphasizing comparison with American family life. (Point out the contrast between space and resources available to a Japanese as compared to an American.)

3. Assign readings on Japanese customs, mores, and cultural heritage to increase background information.

4. Have pupils bring in Japanese objects, clothing, or other articles for a room display.

5. Learn about a Japanese house.

SUGGESTED RELATED ACTIVITIES:

- Ask a Japanese resource person to discuss her home life and family patterns in Japan.
- Visit a Japanese restaurant for dinner.
- View Japanese clothing and fabrics, especially silks.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Ask students to do research and write a paper on some aspect of Japanese family life, customs, festivals, food, clothing or arts.

2. Use Japanese word list in back of "Guided Tours of Japan" to learn some Japanese phrases.

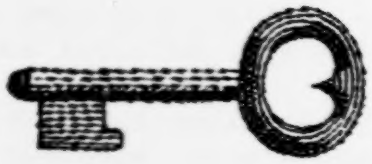
RELATED MATERIALS:

Films:

Four Families. (2 reels, Part 1, 30 min., Part 2, 31 min.) (McGraw-Hill Films)

Filmstrip:

Guided Tours of the World-Japan. (Panorama)



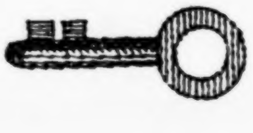
Books:

Japan, Werner Bischof. (Bantam Books, New York, 1961)
Fun and Festival from Japan, Alice . Gwinn, Esther L. Hibbard. (Friendship Press. New York, 1961)
An Introduction to Japan, Herschel Webb. (Columbia University Press, New York, 1960.)
Japan Notebook (CUE Social Studies Kit) (Life library)
Japan. (Life library)
Myths and Legends of All Nations, Herbert Spencer Robinson. Knox Wilson. (Bantam Books, New York) (CUE)

Booklets:

Useful Japanese Pronunciation and Basic Words, Hyman Kublin. (Japan Society, Inc., 112 East 64th Street, New York, New York)
Japan: A Resource Unit for High School Teachers. (Japan Society, Inc.)
An Introduction to Japanese Writing, A Special supplement to Language Arts News, Vol. VI, No. 2. (Allyn and Bacon, Inc.) (CUE)
Japan. (advertisement) (Standard Oil Company.) (CUE)

CULTURAL ITEM: "THE JOY OF FRAGRANCE" (Film)
20 min., Color, Avon Cosmetics.



CURRICULUM AREA: Home Economics - Personal Groming
Clothing Storage Accessories

PURPOSES:

To awaken the viewer to the charm and romance of perfume, and to give insights into its proper use.

SYNOPSIS:

Perfume is a grooming delight, and a joy to others if properly used. It can heighten personality and call to mind the misty romance of faraway places, suggest fragrant blossoms, or stimulate with fresh clean woodsy or spicy scents. This film gives a brief and beautiful glimpse of the blossoms and scenery of Grasse, France, where perfume is manufactured. It explains the various ingredients and how great scents are concocted. The difference between perfume, cologne, and bath oil and sachet are explained, and suggestions for proper use are given. Some advertising is present, but inoffensively so.

SUGGESTED PREPARATION OF THE CLASS:

1. Secure from some producer, or the class, various samples of perfume, cologne, bath oil and sachet for later use.

2. To pique curiosity, and thus motivate, write the words: musk, ambergris, sandalwood, bergamot, eucalyptus, on the board. Ask the class if these words mean anything to them. Perhaps they can guess that the words all have to do with perfume. Explain that ambergris is a substance coughed up by whales, and that it is extremely valuable as it is used as a fixative for scent in perfumes. Musk is oil from glands of the musk ox, also used for this purpose.

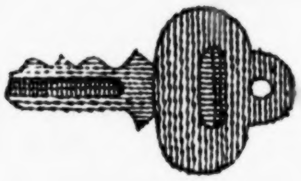
3. Give a brief insight into the history of cosmetics. Ancient Greeks used perfume. Cleopatra filled her navel with sweet smelling almond paste. Egyptians put vases of perfume by the dead for their use in the spirit world. Mohammed loved perfume. Louis 14th was France's sweetest smelling monarch. Catherine de Medici had her own special perfumer. Perfume has always been desired and was sought by early explorers. Perfumes were much used in the Middle Ages and later in France to hide unpleasant odors caused by infrequent bathing. In America it used to be thought bad taste to wear perfume in the daytime. French people think girls should be taught how to use perfume along with Latin and algebra for they feel even a homely woman can be attractive if she is fresh and fragrant.

4. Explain that although today we do not use them to mask odors, they are used to give ourselves and others heightened pleasure. If misused, however, they can be offensive. It is therefore important to learn to use them properly.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The flower field of Grasse.
- The kinds of plants and other materials used for making perfume.
- The process of extracting flower and other oils.
- The way in which "the nose" concocts a scent.
- The "Basic Seven" scents and the type of personality they express.
- How to select and wear perfumes.
- The differences between perfume, cologne, bath oil and sachet.
- The uses for each of these and how they are best kept.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. To test for comprehension of film content, ask:
    - What should we bear in mind when selecting and wearing fragrance? (Personal taste, personality, age, the place we are going, perhaps the time of year.) Is heavy perfume appropriate at school? For sports? For young girls?
    - What sort of fragrance is appropriate for a young girl?
    - Why is a heavy Oriental perfume inappropriate for young girls?
    - Why is cheap perfume a bad bargain? (Odors are not pleasing or lasting.)
    - How can fragrance increase our own and other's pleasure, both in the home and on the person?
    - Why is it important not to overpower others with our perfumes?

2. Let students use their newly acquired knowledge to judge the samples of scent which are on display.

SUGGESTED RELATED ACTIVITIES:

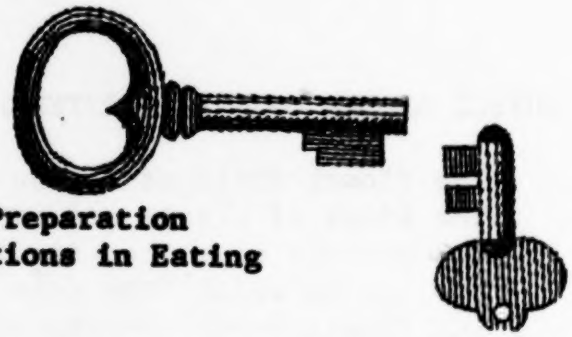
1. To further capture the romance of perfumes, study how they are made in Grasse or do research on American manufacture of perfume.

2. To develop and sensitize the sense of smell, have students learn through practice to recognize the scents of tuberose, violet, narcissus, hyacinth, honeysuckle, lavender, sage, orange, bergamot, geranium, lemon, rosewood, sandalwood, ginger and eucalyptus.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. To stimulate imagination and creative thought, ask students to write about images which come to mind when they smell various fragrances. Can scents influence thought? Ask them to list words descriptive of fragrances, aromas and odors. Use these words to write a story involving the sense of smell.

2. Ask them what home products might be improved by scent (e.g., scented paper for lining drawers, scented tissues, scented dress hangers). What products could be improved by having the scent removed or improved (e.g., some cleansing liquids and powders, insecticides)?



CULTURAL ITEM: "KITCHEN KEYBOARD" (Film)
20 min., Color, R. T. French

CURRICULUM AREA: Home Economics - **Creative Food Preparation**
Regional Variations in Eating Patterns

PURPOSES:

To awaken an interest in the history of spices and their use throughout the world, as well as an appreciation of foods cooked with spices.

SYNOPSIS:

Although once sought after by romantic adventurers, prized by kings, and afforded only by the wealthy, the zest and variety of spices are now available to all. Old paintings, artifacts and legends tell the story of spices round the world in this film. Roots, stems, leaves, buds, seeds are all sources of spices and herbs. Some need only cleaning but many are ground and made into condiments or powders; some are dried and made into flakes or left in natural form; some are combined to give variety and new flavor blends to foods.

Each spice by nature emphasizes certain qualities of food;for example, parsley enhances other herbs, tarragon is delicate, basil is warm and heavy, savory accents strong flavors.

There are three approaches to the use of spice as different as the cook's personality: experimental, traditional, and formal or classic. One may let her imagination guide her seasoning; one will adhere to past family-tested recipes; another will turn to the cookbook for aid in exact measurement.

Nationality,too, has an affect on the use of spice as illustrated by the country or area preparation of chicken. In France it would be roasted with tarragon; in Louisiana, cut up with gumbo and deep fat fried; in Texas, barbecued with hot sauce.

SUGGESTED PREPARATION OF THE CLASS:

To motivate students explain: Since many of you will be cooking thousands of meals in the future it is well to know that imaginative use of seasonings can do much to add variety and zest and zing to everyday foods.

Show the "Wonderful World of Seasoning Spice Chart" (Home Economics CUE Kit) and assist girls to learn the names of spices. Take full advantage of the romantic search for spices and their exotic aspects to stir interest.

Obtain examples of as many spices as possible; have the students study the names, shapes and forms of spices or herbs until they come familiar with the most common ones. Be sure they also associate smell with a spice.

This background will help students to identify many of the spices and herbs shown in the film.

STUDENTS SHOULD LOOK AND LISTEN FOR:

- The most common spices used.
- The country in which the various spices and herbs are grown.
- The paintings, artifacts and maps used to tell the history of the spice voyages of long ago.
- The plant source of spice and herb (flower bud, flower part, stem, leaves, root, seed).
- The processes involved in refining spices for use (cleaned, ground, dried and combined).
- Personality influences on the use of spices.
- The role of nationality and traditions in use of spices.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Have the class artist draw a map of the world. Assign the girls to note the spices used in their menu that evening and report in class the ones used. Place colored pins, labeled to represent the spices and herbs, on the map to show the country of their origin. Using the encyclopedia or "The Kitchen Keyboard" pamphlet by R. T. French trace the plant source of the spice and customs, traditions and dishes used by that country in relation to spice. If desired, keep a continuing research map on spices for the entire semester, tracing the source of each new one and adding it to the map.

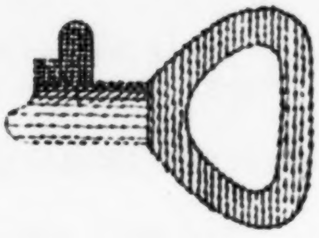
2. Make spice mosaics for framing as a kitchen accessary for department or home use.

RELATED CREATIVE ACTIVITIES:

1. Plan a spice party. Show the girls how this could be adapted for entertainment or theme at home. Select 25 sample spices and herbs and place in numbered envelopes and seal. Include the most common and any of others that are often called for in cookbooks. Make a master list of the spices for each number. Have girls identify by feel and smell each envelop of spices and herbs. Encourage use of words to describe the aromas since this activity enhances perception.

2. Decorate a cake or other refreshments with spices as centerpiece for serving table of refreshments.

3. Make an old fashioned pomander ball of an orange and cloves - attach a ribbon for hanging. Explain to students how these are used to lend spicy fragrance to clothing.



CULTURAL ITEM: "LINE" (Film)
11 min., Color, McGraw-Hill.

"LINE IN YOUR WARDROBE" (Filmstrip)
J. C. Penney Company.

"METROPOLITAN SEMINARS OF ART" (Prints)
Prints 91, 95 (Portfolio 8); Prints 111, 112 (Portfolio 10)
Print 25 (Portfolio 3)

CURRICULUM AREA: Home Economics - Beauty and Dress
Selecting Clothing

PURPOSES:

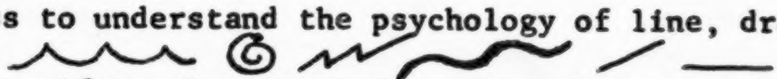
To acquaint students with the psychological principles of line to provide a basis for appreciation of line quality.

To alert students to utilize this knowledge in costume.

SYNOPSIS:

This film gives fine insight into the meaning of lines by showing them both in nature and art. Animation illustrates how motion and other feelings are conveyed by lines and dots.

SUGGESTED PREPARATION OF THE CLASS:

To prepare the class to understand the psychology of line, draw on the board these lines:  and ask what they mean. After they respond, reply: "We can see that even a few scribbled lines convey much meaning and effect. This film will give you further insight into how lines do this."

PUPILS SHOULD LOOK AND LISTEN FOR:

- Ways in which motion is implied by the attitude of a line.
- Ways in which motion is implied by line curvative.
- Use of line to determine boundaries in painting.
- Use of line to guide attention to the central figure of a painting.
- Movement portrayed by association.
- Use of dots to give the impression of line.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check for understandings, ask:

   - Why do diagonal lines tend to disturb us? (We expect motion to occur because the line is not at rest.)
   - How does an artist portray movement by association? (Lines representing familiar things such as trees, waterfalls, and waves immediately imply motion to us.)

   - What feeling of motion do we get from a horizontal line? (Since we normally read from left to right, a horizontal line gives an impression of movement toward the right, unless it is stopped by an opposing line.)
   - How do curved lines give us the impression of motion? (Our familiarity with such things as water waves or billowing smoke tends to create a feeling of motion in the direction of the bulge in a curved line.)

2. Illustrate some simple techniques of line as composition, using the following prints from the Metropolitan Seminars in Art:

   - Plate 91 (Portfolio 8) "The Resurrection" by Pierodella Francesca. Call attention to the triangular form made by lines which enclose the figures in this painting. This configuration is characteristic of many artists as it forms a simple stable shape which guides our eye around the composition and maintains its unity. To illustrate further this pyramidal form in painting, show Plates 64 and 65 (Portfolio 5).
   - Plate 95 (Portfolio 8) "Sugar Cane" by Rivera. Point out how the figures on the extreme left and right are like pillars, and serve as the boundaries of the painting. The attitude of the lines which characterize the native workers in the background gives the feeling of motion to the left, but this motion is stopped by the figure on the left. In a similar manner, the attitude of the line around which the workers in the foreground were composed seems to imply movement to the right, but this movement to the right is stopped by the line of the stalwart figure there.
   - Plate 111 (Portfolio 10) "Sloop, Bermuda" by Homer. Point out the use of line here to illustrate motion of water waves, and also to give the impression of billowing clouds in the sky.
   - Plate 112 (Portfolio 10) "Boat off Deer Isle" by Marin. There is little subtlety here in the use of line. Note how the bold strokes of the water colors produce lines that enclose the boat in the center. There is some semblance of the triangular form in the brash use of the brush strokes which enclose the painting.
   - Plate 25 (Portfolio 3) "The Starry Night" by Van Gogh. Here the artist uses line to portray motion, in an attempt to create feelings of emotion in the observer. This is characteristic of Van Gogh's style.

SUGGESTED RELATED ACTIVITIES:

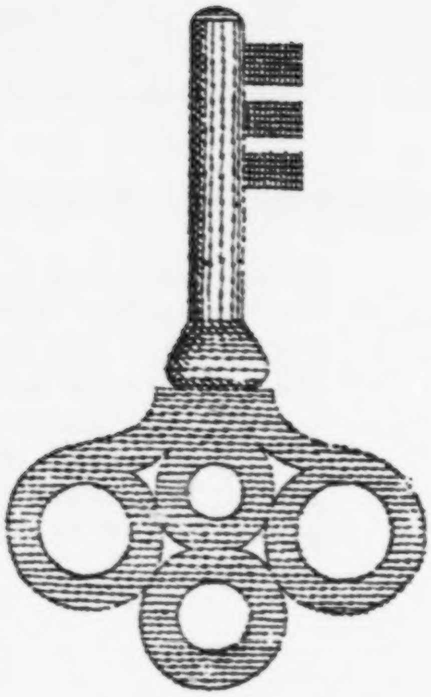
1. To assist girls to use line effectively in wardrobe and posture, use the filmstrip "Line in Your Wardrobe" and the J. C. Penney booklet (CUE Kit). Few of us have perfect proportions, but line is the key tool to use to achieve an illusion of perfect proportion. Even a perfect figure can be ruined by bad posture and wrong use of line in dress. Have the girls study their figure problems to see how they can be corrected by proper use of line in dress according to suggestions given in the filmstrip and in the CUE Guide.

2. Assist students to learn other properties of line: line divides space and connects shapes; lines of our garments and posture create emotions. Point out that:

   - Vertical lines give a feeling of formality and dignity. In clothing they create the impression of height and slenderness.
   - Horizontal lines create a mood of serenity and an illusion of width.
   - Diagonal lines give the feeling of active forceful movement. Clever use of diagonals in dress results in a slimming effect.
   - Curved lines are lovely but give a busy effect, if overdone.

RELATED CREATIVE ACTIVITIES:

Have students design garments suited to their figure type that utilize what they have learned about line.

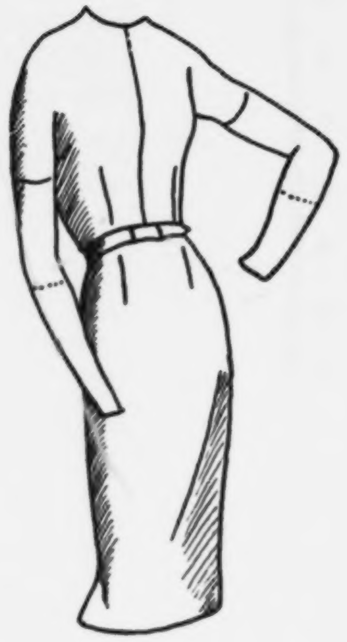


Tips for Selecting Fashions for Figure Types

I. Analyze the Fashions of a New Season.

A. Study sources of fashion information.
1. Fashion magazines and newspapers.
2. Television.
3. People (fashion coordinators, sales people, buyers.)
4. Store windows and displays.

B. Find the colors of the season.
1. Evaluate the colors of the season with relation to you and your wardrobe.
2. Try the color on, to be sure your decisions are correct and don't go by what you have done in the past.
   a. Remember, there is a difference very often between your favorite color and your most becoming color.
   b. Consider your complexion, hair, eyes, and size.
   c. List the hues, values, and intensities of Fashion colors that enhance your natural coloring and blend with your wordrobe.
   d. Look for new color schemes for you. Avoid a color rut.



Example of Structural Design

C. See yourself by checking the correct blank.
1. Neck: long........ short........ thin........ fat........ about right........
2. Height: tall........ medium........ short
3. Weight: stout........ medium........ thin
4. Posture: erect........ stooped........ protruding stomach........ swayback........ protruding derriere........ prominent hips........
5. Measurements: height............ bust............ hips............ waist............ thighs............ calf............ ankle............ weight............

D. Personality traits that might affect your choice of clothes.
1. Quiet........ shy........ slow........ retiring........ vivacious........ aggressive........ poised........ fidgety........ quick........

E. Describe the styles that you like best, and decide if they are really best for you.
1. To be well dressed you need a wardrobe in which all of the clothes and accessories coordinate for the occasions in your life. If your clothes are not suited to the time and place, their beauty is lost.

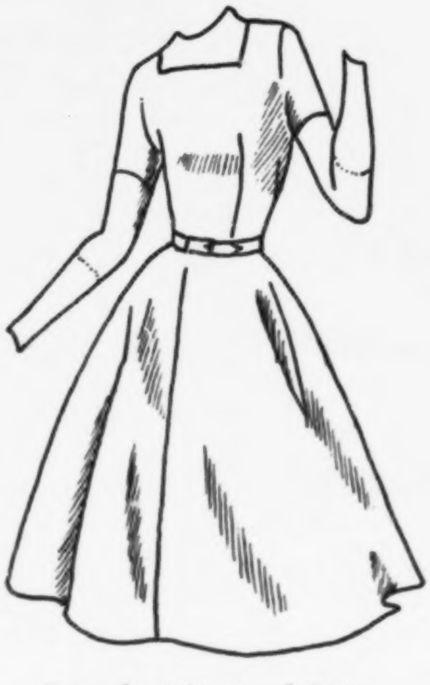
F. Study each part of the dresses of the new season, to see what changes have occurred and where the emphasis of the fashion lies.
1. Neckline
2. Shoulders
3. Sleeves
4. Waistline
5. Belts
6. Silhouette
7. Details
8. Trimming
9. Buttons
10. Fullness
11. Pockets

G. Repeat for coats and suits.

H. Decide which of these fashion changes will be suited to your physique by emphasizing your good points and conceal figure defects.

I. Develop individuality in your adaptation of a season's fashions by wearing only what is most flattering in line, fabric and color, to your type.

J. Read about and examine the season's new fabrics.
1. Find the new fabrics that will be best for your figure and the line of clothes you wear best.
2. Consider whether the fabrics are suited to making into a garment for the occasions that you are planning.



Example of Structural Design

K. Observe trimmings of the new season suited to wool.
1. Use them in fashions for the season.
2. Use them to add individuality to the costume.

L. Study fashion for specific occasions and find the right one for the occasion for which you are planning this garment.

M. Plan to ensemble your wool garment the way garments are being worn this season.

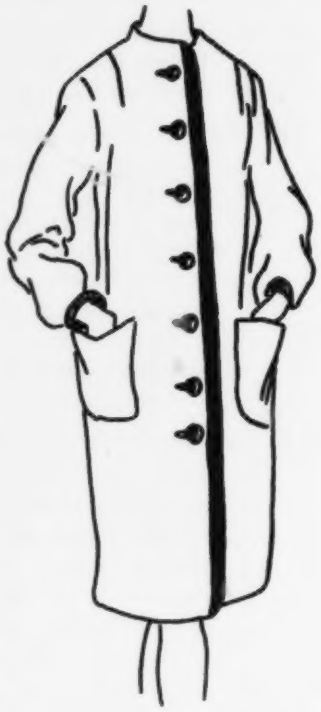
N. Evaluate your selection.
1. Is your selection a fashion repeat for you?
2. It your dress new in color, line, fabric or trimming?
3. What does it do for your figure?
4. Does it suit your personality?
5. Does it have any of the qualities of your last fashion mistake?

II. Consider some basic rules to determine how to judge a fashion. Remember the road to good dressing is not royal. It is a task that demands patience and observation; judgment and careful consideration; energy and imagination. It's equally bad to be either dowdy or conspicuous.

A. Stay firmly yourself.
   1. Don't strive to be a type such as pretty, arty, ingenue, dramatic, spectacular, casual, or sporty.
   2. However, be feminine.

B. Explore new fashions. Follow and understand the sound, long-term trends of fashion as differentiated from the temporary nuances.
   1. Be cautious.
   2. Once decided, be brave.

Vertical



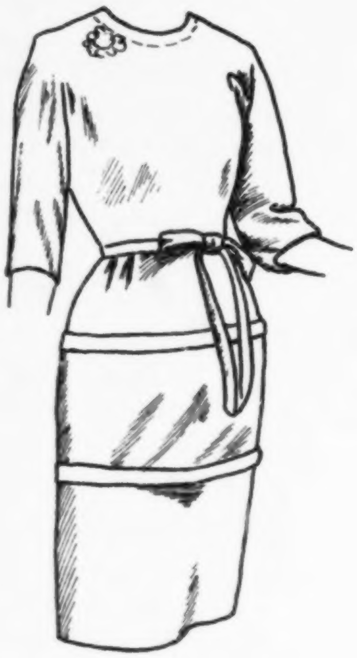
Example of Vertical

C. Don't be too late to buy a new idea.
   1. When everyone has a fashion it is too late to adapt it. The time to adapt a fashion is just when it is coming into the horizon of fashion. Then you can wear it all during its development of popularity, through its popular phase and while it is being worn by everyone and even when it is beginning to wane.

D. Analyze a drastic change before you follow it. Many fashion errors are corrected in time and the final adaptation is quite acceptable. When the sheath dress was first exhibited, many people vowed that they would never accept it. It has stayed through many seasons. Never compromise with good taste.

E. Fashion can be outwitted.
   1. Lengths of skirts are a good example of this. Emphasize other fashion elements when a fashion is one that doesn't do most for you. Sometimes it is well to skip a complete cycle in fashion and wait for the next round.
   2. Know the fashions offered the consumer to be better able to evaluate them. Fashion is the style of the moment. Style is more valuable than fashion. Style designates the kind and shape of apparel that has stood the test of consumers and is constantly being revised in whole or part. A fashion may become a style if it has the qualities that endear it to women because of its universal becomingness and comfort. You proclaim a style of your own when you wear only what is flattering in line, fabric and color to your individual type. What you wear is going to influence your life and what others think about you.
      a. Ultra Fashions are the newest most startling and even sometimes eccentric. When such a fashion becomes modified, it is very often accepted and runs through all the other kinds of fashion until the market is saturated and every consumer has one. This is the point at which it is dangerous to invest in this fashion unless it has become so well accepted that it is a staple. Once upon a time the shirt waist dress was actually presented as an Ultra Fashion but has stayed on through season after season to become a classic. Women will not applaud the new it it is too extreme.
      b. Exclusive Fashions are those that are not common and are the highest in price. It is the point from which many of the fashions start that later are reproduced in less expensive materials and do become adapted by the ready made and custom made customers.
      c. Fads are short lived fashions that are often tricky manners of dress. Most fads are quickly accepted and also become obsolete quickly. Fads are concerned usually with parts of a costume or accessory apparel. The ruffle dress of the present day is a fad.
      d. Popular Fashion is that which is being worn and selected by most people at the time.
      e. Staple or classic fashions are really never out of style. They appear in one version or another season after season. The Chesterfield coat, the shirt waist dress could be examples of this.
      f. Conservative styles change very little from season to season and will not attract very much attention. The truly conservative might be given credit at times for being indifferent to fashion.

Horizontal



Example of Horizontal

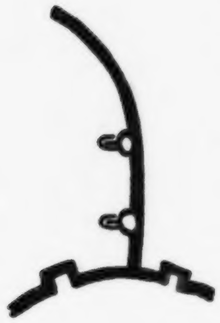
F. Complete one outfit before you start several. Remember you are judged by what you have on at the time. You cannot say to the observer to wait that you have something better at home. You are making the impression now. When you're on display be displayable.

G. Choose the fashions that match your life. Know yourself. Buy fashions to suit your activities and not for the ones for which you wish you needed clothes. The perfectly turned out woman is harmonious to herself and her role. This is not an accident but the result of planning. Look right for where you are and what you are doing.

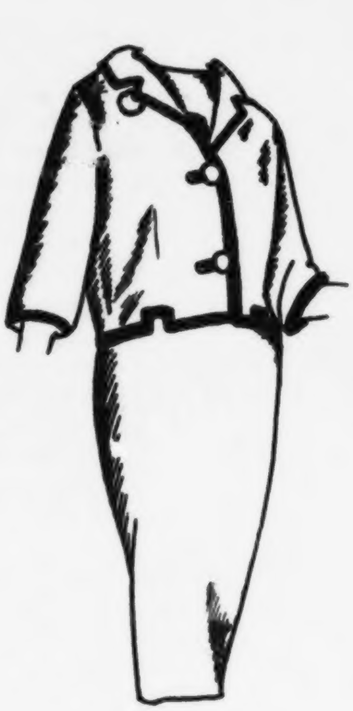
H. Evaluate your purchases.
   1. Record the original cost.
   2. Record the up-keep (this includes dry cleaning and making over).
   3. Keep record of how many times you wore the garment.
   4. Occasionally figure out how much it has cost you to wear the clothes by dividing the total cost by the number of times you have worn a garment. Look on clothes as fashion investments. This helps some people avoid repeating fashion mistakes.

III. Select a pattern that is correct for your figure with these guides to help you.

A. Find structural lines that are becoming to you.
   1. Structural design (the size and shape of a garment) should be suited to its purpose and be beautiful in color.
   2. Good proportions should exist between all parts.
      a. If in making a garment the striped or plaid fabric was in poor proportion it would be very difficult to end up with a well-proportioned garment.



Oppositional

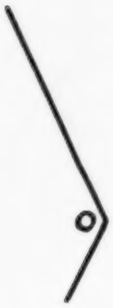


Example of Oppositional

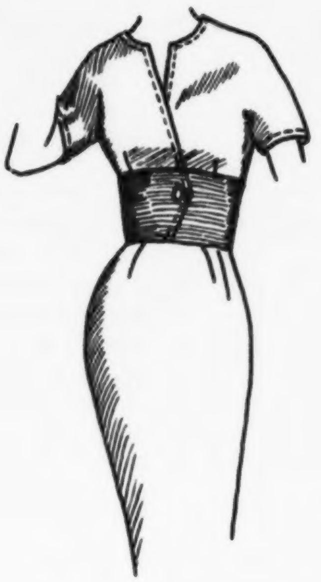
   b. The length of the blouse to the skirt; the length of a suit jacket or bolero; the width of a belt; the length of a sleeve; the width of a panel; and the width of a collar are all matters of proportion.
   c. To be structurally well designed the material from which the garment is made must be suited to its purpose and to the processes which will follow in making it.

B. Enrich structural design with color, lines, fabric, thread or beads. This addition is decorative design.
  1. Use decoration moderately.
     a. A wool print or wool plaid needs very little decoration because it is already patterned.
  2. Use decorative design to strengthen structural design by placing decoration at structural points.
  3. Allow enough plain background space to give an effect of simplicity and dignity to the design.
  4. Select surface pattern that covers the surface quietly.
  5. Select decoration that is harmonious with the material and the service it must give.

C. Study the lines to see if they move in the direction best for your figure.
  1. Use horizontal lines if you wish to look shorter. These lines run across the figure. Horizontal lines make the figure look wider and decrease apparent height.
  2. Find horizontal lines in patterns: contrasting belts, wide belts, separates of contrasting color, contrasting sleeves in jumpers, bands of trimming running across the garment, sleeveless dresses, yokes, peplums, pockets on each side of the bodice or hipline, wide vertical stripes, horizontal stripes, broad panels, contrasting midriffs, wide bows, cummerbunds, over skirts, short sleeves, and side drapes.
  3. Use vertical lines to increase height. Vertical lines add poise and dignity.
  4. Find vertical lines in patterns: narrow panels, full length button closings, rows of buttons or braid, straight long narrow sleeves, narrow vertical stripes, long narrow collars, shawl collars, self-covered narrow belts or no belts, princess lines and vertical trimmings.
  5. Select patterns with diagonal lines that approach vertical to slenderize your figure.
  6. Avoid the harsh, severe effect of opposing straight lines joining each other at right angles. It is a line that should seldom be used by mature people. Oppositional lines give action in vertical and horizontal directions which has a broadening effect.
  7. Select Transitional lines for modifying lines. They are graceful lines that lead from one line shape to another.
  8. Remember that pattern and unusual detail will be accentuated in plain simple-textured fabric and will be lost in highly-textured patterned fabric. The latter should be made in simple designs with a minimum number of seams and details to give an uncluttered effect.

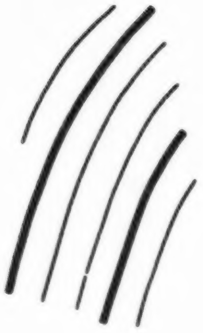


Transitional

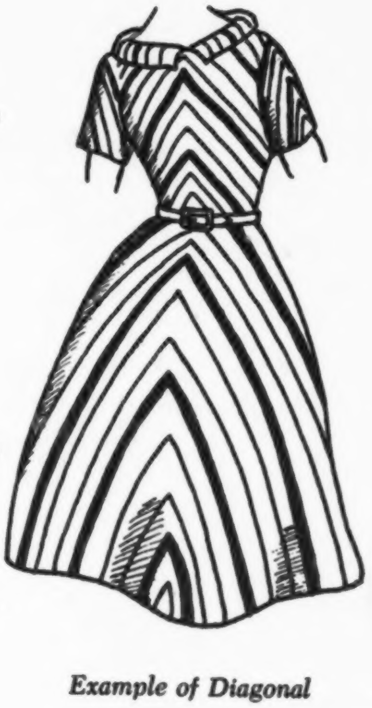


Example of Transitional

D. Find fashions suited to your figure.
  1. Tall heavy girls.
     a. Garments should fit easily so that they do not outline your figure.
     b. Use illusions to your advantage.
        1. Front panels leave the feeling you are no wider than the panel.
        2. Softly flared skirts direct the eye up—not around.
        3. De-emphasize your waistline with narrow self fabric belt or no belt.
     c. Your face is your center of interest. "V" neck lines are a wise selection.
        1. Ornamentation at shoulders will balance larger hips.
        2. Long sleeves create vertical interest.
     d. Use scale to harmonize with figure size.
        1. Big pockets, raglan sleeves.
     e. Use Culottes instead of slacks.
  2. Tall Slender girls.
     a. Bold contrast in separates, cuts height.
     b. Big pockets, full skirts widen slim hips and thighs.
     c. Wide contrasting belts, cummerbunds, and contrasting midriffs are good ways to play up slender waist.
     d. Big details—small trimmings are wasted and look weak.
     e. Bloused tops fill out your thin torso.
     f. Horizontal detail at hiplines were designed for you.
     g. Stoles are dramatic and cut height at shoulders.
     h. Fullflared gathered skirts are excellent.
     i. Long tunics, over blouses, contrasting jackets shorten and soften figure.
     j. Double breasted dresses, jackets, coats.
     k. High fashions.
  3. Average figure.
     a. Find suggestions under short, tall, and plump to camouflage any problems you may have.
     b. You may select things you really like that flatter you.
  4. The short slim figure.
     a. Necklines—high, rounded.
     b. Skirts, full, gored, pleated (pleated skirts may have pressed or unpressed pleats). Sheath skirts pleated at waist for soft drape.
     c. Jackets—short, stand out, ending at the waist line.
     d. Sleeves—full (long or short) to hide thin upper arms.



Diagonal



Example of Diagonal

        e. Scale—keep trim, buttons, ruffles, and accessories small.
        f. Unbelted coats.
        g. If this figure has an unusually large bust, her necklines should be cut low and use shoulder ornamentation to balance hips.
    5. Short heavy figure.
        a. Use illusion to conceal figure faults.
            1. Use neck details to divert attention from body to face.
        b. Waist line defined subtly.
        c. Bodice should mold to the figure as surplus fabric adds unwanted bulk.
        d. Trimming must be neat.
        e. Continuous vertical line makes you appear taller, slimmer.
        f. Set in sleeves hide wide shoulders.
        g. Jackets should not reach the waist line.
        h. When this figure has a large bust, she must choose simple jackets without collars. She may also conceal this by eye catching detail on the skirt.
        i. If the average figure has large hips, ornamentation to balance her hips must be used above the waist.

IV. Develop a smart wool well-rounded wardrobe.
    A. Plan every garment you make or buy with your present wardrobe in mind.
    B. A smart wardrobe always has the answer to "what shall I wear?"
        1. It depends on coordinated appropriateness—not quantity.
    C. A smart wordrobe has the answer for these occasions:
        1. Daylight fashions have good-looking practicality—the main essential.
            a. Wool fabrics stand unrivaled for keeping you on schedule, because they have built-in wrinkle resistance.
        2. Late-day and after dark.
            a. Nothing spans the social hours as beautifully as wool in radiant colors.
        3. At ease clothes for relaxing at home, shopping at the market or a casual visit.
            a. Adaptable wool basic dresses or wool separates will establish a fashion reputation for you.

SUGGESTED EXERCISES FOLLOWING OR DURING DISCUSSION ON COLOR

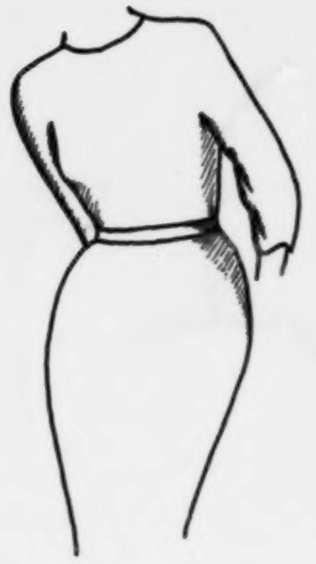
I. Have a class debate on Fashion:
Resolved that women are slaves to Fashion.
    Yes Suggested Arguments:
    1. Women adapt a style whether it suits their figure or personality.
    2. Everybody tries to be fashionable because fashion indicates prestige and wealth.
    3. The clothing industry promotes fashion changes to increase wealth.
    No Suggested Arguments:
    1. People accept a fashion only when it suits their taste.
    2. Clothing is being adapted to the way we live.
    3. Fashion is part of American Democracy.

II. Write a paper about your fashion mistakes.

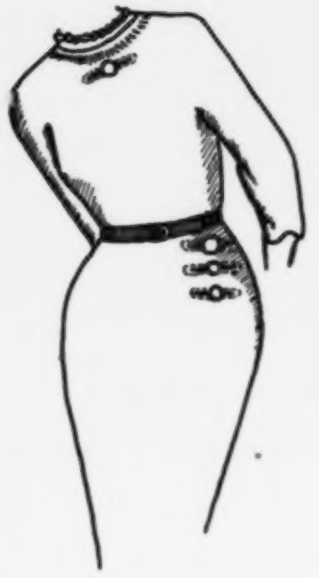
III. Draw or cut out and mount as many illustrations as you can find of effects of line in dress. Be sure you write labels for each.

IV. Make a chart taking inventory of your wardrobe. Evaluate its contents. Are they flattering, necessary, becoming, and appropriate. Which need alteration or repair, which should be replaced. Write into your chart in another color ink those items you would like to buy. Do your accessories pull your wardrobe together?

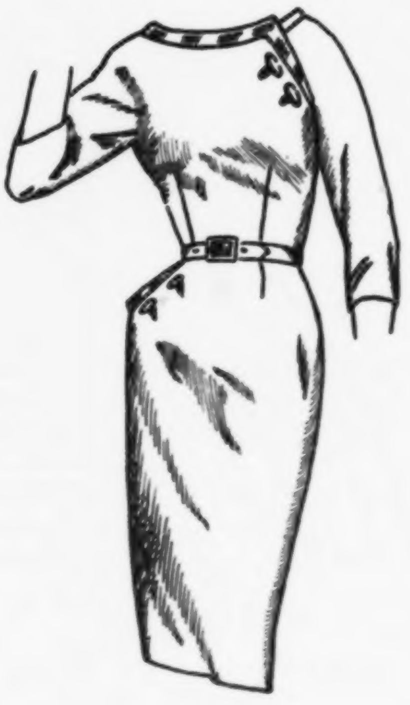
	Dresses	Accessories	Coats	Alter or Repair
Daytime				
Late Day and after dark				
Casual—at ease				
Miscellaneous				



Basic Design



Example of Decorative



Example of Decorative

CULTURAL ITEM: "MAN-MADE FIBERS" (Booklets and Kit which consists of booklets, fabric samples, yarns, other materials (See Related Materials) J. C. Penney Company.

CURRICULUM AREA: Home Economics - Textile Selection and Care
Textiles in Home and Dress

PURPOSES:

To acquaint students with man-made fibers, their sources, methods of production, characteristics, care and uses and appreciations.

SYNOPSIS:

The use of textile fibers is older than recorded history. Over the centuries methods of making fibers into fabrics have been improved and refined. Spinning and weaving have evolved from fireside crafts into the great textile industry of our time. Until the past half century only the natural fibers were available, cotton linen jute torn from plant growths, wool and mohair from sheep and goats, and silk from the cocoon of the silkworm.

During the past 50 years man reached beyond natural fibers to create fiber-forming substances from wood and wood pulp and later by discovering how to make new fiber-forming chemicals from a wide variety of abundantly available raw materials. From simple elements found in coal, air, petroleum, salt and water, man can now produce fibers with almost any desired combination of properties for special purposes or for versatility in a wide range of applications. These booklets and accompanying sample kits provide an entire unit in the chemistry, manufacture, use and care of man-made fibers.

SUGGESTED PREPARATION OF THE CLASS:

Show the CUE Encyclopedia Britannica Films filmstrip "Textiles" to provide an early history. Show the Dupont film "Cavalcade of Fibers" to give students an overview of textile fiber development.

SUGGESTED PROCEDURE:

To provide more detailed background; explain to the class:

Man-made fibers, with some exceptions, notably rubber, glass and metallic filaments, are formed by forcing a syrupy substance through tiny holes. The filaments emerging from these holes are then hardened or solidified. The device through which the material is forced is called a spinneret. The process of extrusion and hardening is called spinning and is not to be confused with textile operation of the same nature.

The thick syrupy material forced through the spinneret may be:

1. A solution of a derivative of a fibrous material found in nature.
2. A solution or a melt of a fiber-forming substance which has been

produced by chemical process. These solids are dissolved in a solvent, melted by heat or converted chemically into soluable derivatives.

The extruded fibers are then hardened by:

- Wet Spinning - by immersing fibers in a chemical bath that regenerates the soluable compound into the insoluable substance that will constitute the fiber. This wet spinning is used to produce rayon (Show sample filaments from CUE Kit.)
- Dry Spinning - The derivative to be spun is dissolved in a solvent that can be evaporated. The fiber hardens by drying. This process is used to produce acetate.
- Melt Spinning - The melted fibre forming substance is hardened by cooling.
- Stretching and Orientation process - While fibers are hardening they are stretched. This reduces fiber diameter or size and causes its molecules to rearrange themselves in a more orderly pattern thus strengthening the fiber and giving it the ability to stretch (Show sample filament).

TYPES OF FIBERS

Explain: No fiber, natural or man made, is perfect for all uses. The very properties that make a fiber especially valuable in one type of application may reduce its value in another. The individual characteristics may be emphasized or minimized according to the way fiber is employed in the fabric, the nature of the finish applied or the design of the article in which the fibric is put to use. Various process make the filiaments into different type yarns.

Chemical Crimping

Under certain conditions the outer surface of the fiber can be hardened more rapidly than the inner core thus causing a thicker skin to form on one side than the other. These fibers produce more bulky open yarns because the filaments do not pack together.

Filament Yarns

After hardening in some processes filaments are washed and dried. Finishing oils may be added to aid textile processing. Monofiliments are used for hosiery or curtains. Two or more filaments may be twisted together to form yarns.

Tow

Large groups of continuous filaments without definite twist are referred to as tow.

Staple

Tow can be cut into any desired length. After such cutting it is called staple.

Spun Yarns

The short sections of fiber or staple may be spun or woven just like cotton and wool. Staple of different lengths is provided for different systems of spinning. Some staple is used without spinning as padding in pillows and mattresses. Spun yarns are more bulky and fuzzy and are desirable for porous warm fabrics and textured surfaces.

Textured filament yarns
Texture and loft may be given to filament yarns either chemically or by heating which causes fibers to tangle and loop or producing fibers which shrink to different degrees combined in one yarn. When heated the high shrinking fibers shorten causing the others to coil and loop.

Lustre
Most man made fibers have a high lustre which may be reduced by adding white pigments to the fiber forming substance before spinning. Color may also be added. Spun dyed colored fibers are resistant to fading, salt water perspiration, soot, gas, washing and weathering. These are also called solution dyed.

Blends
Two or more fiber types may be combined in the yarn.

Mixtures
Yarns of one type are woven with yarns of another type. Thus a single chemical base may produce fibers of many different forms and properties, each of which is most suitable for its own use.

The Three Basic Man-Made Fiber Groups and Cellulosic

Use Man-Made Fiber Booklet - to explain sources of cellulosic fibers (cotton linters) and explain the various processes of producing Viscose, Cuprommonium and Saponified rayon, its characteristics, use and care.

Rayon - Characteristics - versatile and economical. It may be used in everything from hose to auto tires. Easy to care for.

Acetate and Triacetate

Use Man-Made Fiber Booklet and Celanese Kit Materials to explain the Acetate Process. Project the diagram of the acetate process as you explain. Also show samples in kit. Shredded wood pulp, acetate flake, spun dyed yarn, fabric samples. Discuss: the characteristics, appropriate uses and identification of Arnel, Dacron, and others.

Characteristics: lustrous supple resiliant wrinkle resistant, may be permanently pleated - high resistance to shrinking and stretching. Secure and display samples of the wide variety of fabrics made from acetate and triacetate.

Care: Although these fabrics require little care, they will dissolve in nail polish remover or melt with extreme hot iron temperatures.

Long Chain Polymer Fibers

Use the Man-Made Fiber book, yarn and fabric samples to dramatize polymers. Display a piece of coal or oil, a glass of water and empty bottle and a beautiful nylon garment. Say: These simple elements carbon, nitrogen, oxygen and hydrogen are combined by the wonders of modern chemistry into this beautiful garment. Use diagram in Dupont Fiber Facts booklet to explain how polymers are made. Explain the characteristics and uses of Nylon, Antron, Orlon, Dacron, Lycra and Teflon.

Characteristics: strength, extensibility, durability, water repellance; may be heat set or molded.

Use - Everything from tarpaulins to sheer hose.

Care - wash by hand, rinse thoroughly, drip dry or if ironed set at low heat.

Utilize samples and booklet to explain fabrics made of Modacrylic, acrylic, Spandix, Olefin and Saran, Nytril, vinyon, and vinal. (Show Dupont Hit Parade Booklet of Sample Fabrics). Explain fibers manufactured from monfibrous natural substances glass, metalic rubber and Azlon (produced from protiens of milk, peanuts or corn).

Use Modern Fibers and Fabrics Booklet (Penneys) and samples of fabric to learn fabric finish by showing samples.

Assist students to learn such terms as:

vat dying
mildew or moth resistant
burn out (a method of applying design to a fabric)
embossing
napping
screen print
wrinkle resistant
stain resistant
water repellant
flame resistant
block printing
shearing
Sanforized
wetting agents
gassing
sizing
sealers
flocking
sueding

Use the Fiber and Fabric Glossary in Modern Fibers and Fabric Booklet to teach students generic names of man-made fibers. Whenever possible illustrate with samples. Discuss use and care of man-made fiber fabrics. Merely to know what fibers a garment contains is not sufficient clue to its care. Some take to washing machine and dryer, others must be handwashed. Often the synthetics are combined with other fibers which again changes the rules.

The finishing process used on a fabric of a normally washable fiber may make washing risky. Linings and trimmings also change the care requirements.

Stress the fact that the consumer cannot always decide for herself in what way to cleanse a garment. For satisfaction she must get instructions with the garment when bought and follow them.

Fibers fall into two classes. Hydrophilic (water loving). Cotton, wool, silk, linen, and rayon absorb moisture and dry slowly. Can be washed in hot water and ironed with a hot iron.

Hydrophobic (water hating) Nylon, polyester, acryllic fabrics are thermo plastic (will melt at high temperatures). These synthetics shed dirt easily since dirt does not penetrate the fibers. Luke warm water and mild soap removes soil from them. Sometimes they need no ironing, otherwise only a warm iron is needed. Handwashing is recommended for these. Avoid excessive amounts of bleach, rinse thoroughly or have dry cleaned.

Watch the tags on bought garments for washing instructions or make labels to put in homesewn ones.

SUGGESTED RELATED ACTIVITIES:

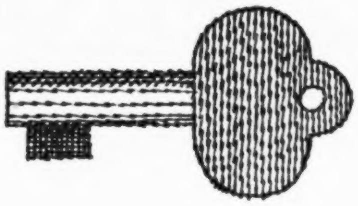
Secure samples of various man-made fiber fabrics to:

. test chemically
. learn how to launder and special sewing qualities of the fabrics
. Show the film Fashions of 1963-64. (Association Films)

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students make garments of synthetic fabrics. Have a fashion show which reveals the drama of textile development. Have each model explain how the fabric of her garment is made (use charts shown in booklet) and the characteristics of the fabric; its special uses and care.

RELATED MATERIALS:



Films:
  Fashions - 1963 - 64. (Association Films)
  Calvalcade of Fibers. (Dupont)
Filmstrip:
  Textiles. (Encyclopedia Britannica Films)
Booklets:
  *Man Made Fibers. (Man Made Fiber, Producers Assocation, Inc.) (CUE)
  *Modern Fibers and Fabrics. (J. C. Penny Co.)
  *Creslan Primer. (American Cyanamid Co.)
  *Celanese Identification Kit. (Celanese Fibers Co.) (CUE)
  *Dupont Fiber Facts and Hit Parade. (El Dupont de Nemours and Co., Inc.)
Books:
  AHEA Textile Handbook. (American Home Economics Assn., 1600 20th St. N.W. Washington, D.C.)
  Fairchilds Dictionary of Textiles. (ed. S.S. Marks) (Fairchilds Publications Inc., 7 East 12th St., New York, New York.)

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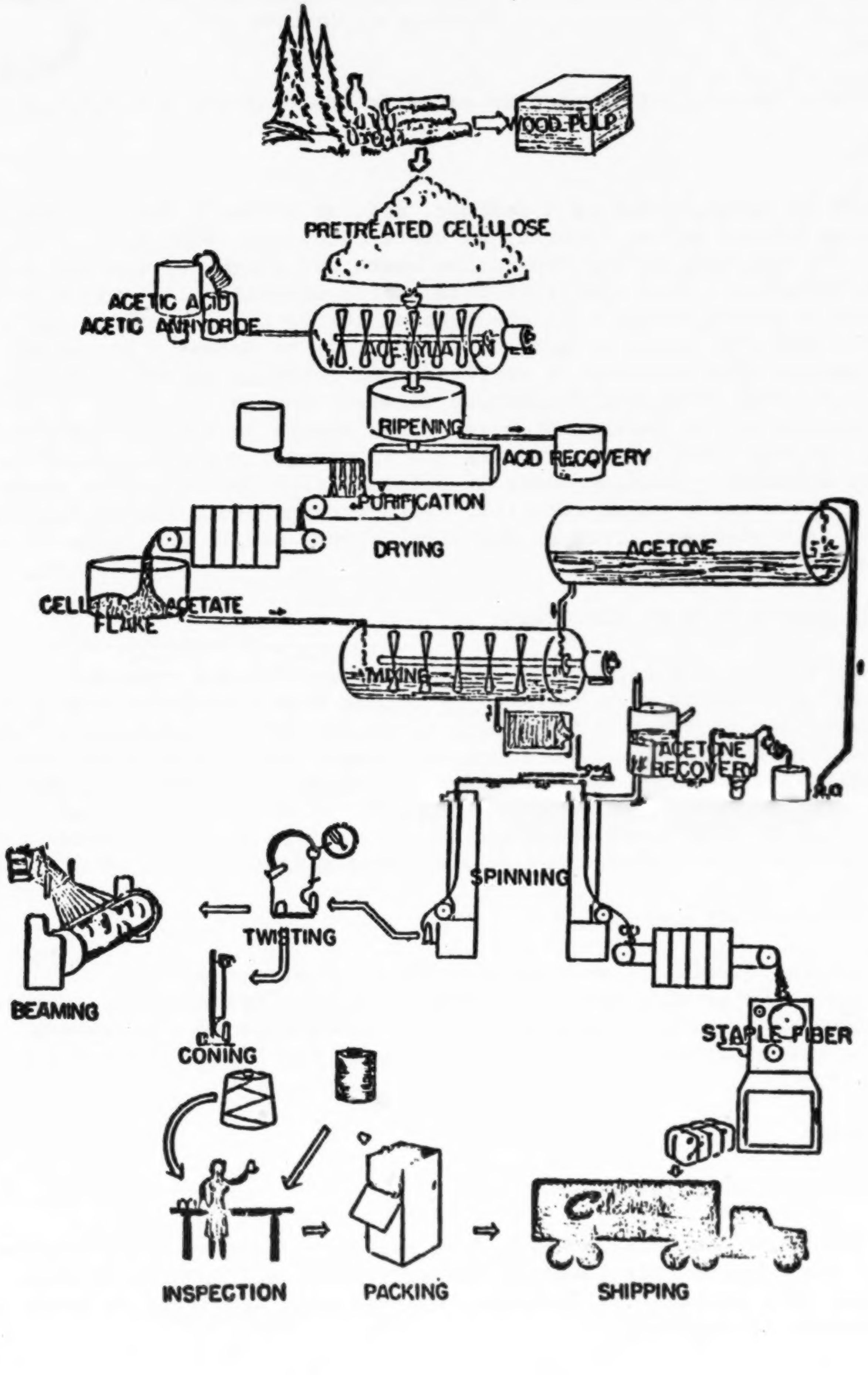
*Included in CUE MAN MADE FIBERS Kit along with fabric samples, flakes, chips staple and yarns.

ACETATE PROCESS


WOOD PULP
PRETREATED CELLULOSE
ACETIC ACID
ACETIC ANHYDRIDE
ACETYLATION
RIPENING
ACID RECOVERY
PURIFICATION
DRYING
ACETONE
CELLULOSE ACETATE FLAKE
MIXING
ACETONE RECOVERY
SPINNING
TWISTING
BEAMING
CONING
STAPLE FIBER
INSPECTION
PACKING
SHIPPING

CULTURAL ITEM: "NATURALLY SILK" (Film)
12 min., Color, International Silk Association.

CURRICULUM AREA: Home Economics - Textile Selection and Care
History of Costume

PURPOSES:

To help the student develop an esthetic appreciation for fabrics.

SYNOPSIS:

Filmy as smoke, light as a feather, soft as kitten's fur, iridescent as a soap bubble and as colorful as exotic flowers: what is it? Silk - the precious fabric desired by women and sought by man since long before Columbus. This beautiful film starts with the little silk worm who eats mulberry leaves till she becomes 10,000 times her original weight. She then spins a cocoon. Her goal is to become a butterfly. Alas, before this ambition is realized, hot water is poured over the cocoon to loosen the long continuous filament spun by the worm which is then unwound in the ancient process. Then modern technology takes over dyeing, drying, stretching, reeling and spooling. Modern jacquard looms - complex machines - produce yards of precious silk brocade - the queen of fabrics. The early quest for silk, shown through old prints and paintings, as well as a stunning array of beautiful gowns, add to the charm of this outstanding film.

SUGGESTED PREPARATION OF THE CLASS:

To motivate students, explain that a teenage Chinese princess, Hsi Leng, discovered silk by taking a cocoon from a mulberry branch in her garden and accidentally dropping it in hot water. Suddenly a filament unwound from the cocoon. The princess thought the strange substance would make a fine robe. She inspired the first silk fashion in 2640 B.C.. For nearly 3000 years, China kept the secret of sericulture - the cultivation of silk worms - and monopolized the silk trade. Later, Japan and other countries learned how to make this most treasured of all fabrics.

STUDENTS SHOULD LOOK AND LISTEN:

- The process of silk production and fabric construction.
- The qualities of silk fabric (strength, lustre, iridescence, softness, light weight, wrinkle resistance, water repellence, and elegance).
- Use of old paintings and sculpture to trace the history of the quest for silk.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To reinforce concepts received from the film, have on hand, International Silk Association Silk Teaching Guide, Student Aid Booklet on Silk, cocoon box, swatched wall chart. Discuss with the class on basis of materials in booklet:

- The process of sericulture.
- The difference between tussah, spun silk, raw silk and Duppioni.

2. To further understandings of the use of silk in the wardrobe, discuss:

   - For what garments silk is appropriate.
   - The qualities of silk which make it preferable, such as wrinkle resistance, elegance and light weight.
   - Its advantages for travel and use in the home.

3. Discuss the care of silk when wearing, dry cleaning, washing, ironing, and sewing.

4. Use the swatch chart to assist girls to identify silk terms, such as barathea, bengaline, brocade, crepe, damask, faille, jacquard, lame, marquisette, moire, organza, ottoman, peau de soie, pongee satin, shantung, sharkskin, surah, taffeta and tie silk.

SUGGESTED RELATED ACTIVITIES:

1. Do further research on silk and its use throughout history. Consult a costume museum.

2. Visit a department store or other which sells silk.

3. Observe paintings to see how silks and other fine fabrics are portrayed.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Make a small article of silk, such as a scarf,or beret, or rosette. One Simplicity Pattern #4178 may be used by the entire class; it takes only one-half yard of silk. Originality may be achieved through original interpretations of pattern, color and fabric choice.

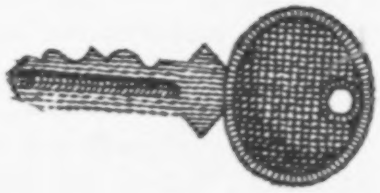
RELATED MATERIALS:

Books:

American Fabrics Encyclopedia of Textiles, American Fabrics Magazine.
Handbook of Textile Fibers, J. Gordon Cook.
Textile Fabrics and Their Selection, Isabel B. Wengate.

Silk Teaching Guide - The International Silk Association, 185 Madison Ave., New York, N. Y.

This guide contains:
Teacher's Guide to Study of Silk.
Cocoon Box and Pamphlet - The Story of Silk.
Swatch Wall Chart - Eight Basic Fabrics.



CULTURAL ITEM: "PENDLETON WOOL KIT"
"AMERICAN WOOL COUNCIL KIT"
"TEXTILES" (Filmstrip)
55 frames, Color, Encyclopedia Britannica Films.

CURRICULUM AREA: Home Economics - Clothing Selection and
Construction
Textiles in Clothing

PURPOSES:

To provide students with an appreciation of woolen textiles.

To provide them with background knowledge about care, use and sewing of wool.

SYNOPSIS:

The material contained in these two kits provides for a fine unit on clothing. The history of wool and the wool industry, as well as processing and care of wool, is described. Breeds of sheep, types of wool, figure types and nine lessons for sewing wool are given. The eight steps of wool manufacture are illustrated by pictures and samples. Swatches of fabric are included.

SUGGESTED PREPARATION OF THE CLASS:

To interest students, explain: It was sheep which enabled nomadic man to break the fetters of the narrow world he inhabited on the plains of Mesopotamia, where it was warm, to find his ways further afield into colder areas. The Hebrews were the greatest shepherds of all time. Sheep became a part of their spiritual, as well as physical lives. Many references to shepherds, lambs and flocks of sheep are made in the Bible. Sheep and wool came to Europe by way of ancient Greece via Rome. Legend declares Hannibal crossed the Alps to attack Rome on paths beaten down by Roman sheep.

SUGGESTED PROCEDURE:

NOTE: (This lesson should be used after students have studied color, line and texture.)

1. Continue with the history of wool and its processing.
2. Display and explain the sample folder, "Eight Steps in Woolen Manufacturing."
3. Distribute the pamphlets in the American Woolen Council Kit for students to read and report on topics related to wool.
4. Utilize the booklet, "Tips for the Five Figure Types," to read and discuss suggestions for selecting patterns for colors and textures of wool; hints on the sewing of wool.
5. Utilize the nine sewing lessons and have students make a woolen garment.

PRESENT MEDIA.

SUGGESTED RELATED ACTIVITIES:

Show the CUE filmstrip, "Textiles." Have students do research on use of wool as an art form. Some subjects for study are:

Medieval and Renaissance tapestries.
The Bayeux Tapestry.
Persian and Chinese rugs.
Navaho, Alaskan and Peruvian blankets.
Mexican serapes and Early American hooked rugs.
Visit a museum to see tapestries.

SUGGESTED RELATED CREATIVE ACTIVITIES:

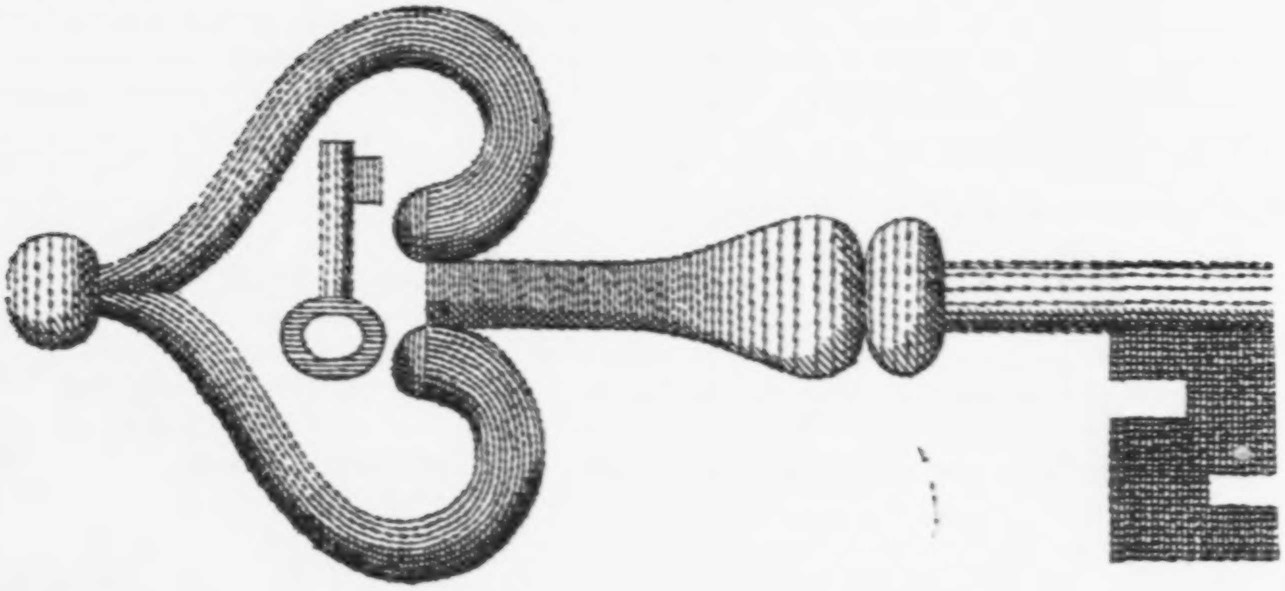
1. Secure bright colored scraps of wool from garment houses, or elsewhere, for a creative embroidery wall hanging. Make a design dividing space in an interesting way. Stretch background fabric on a wooden frame. Applique wool scraps on this background using creative embroidery stitches. Secure variety in color by dyeing material, if necessary. Secure variety in texture by using pile, napped, shaggy and looped fabrics and embroidery stitches.

2. View and learn how to do gros point, petit point and crewel embroidery.

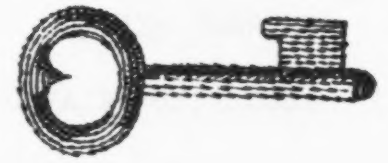
RELATED MATERIALS:

Filmstrip:

Textiles. (Encyclopedia Britannica Films)



CULTURAL ITEM: "THE ROMANCE OF CHEESE" (Film)
27 min., Color, Modern Talking Pictures.



CURRICULUM AREA: Home Economics - Family Food Patterns
Foods of Various Lands

PURPOSES:

To tell the stories of possible origins of one of man's oldest foodstuffs - cheese.

To reveal its history and variety in different cultures, and customs associated with it.

SYNOPSIS:

Legends concerning the creation of cheeses are almost as varied as cheeses themselves. This film illustrates a few of these with animation. One version is that of milk carried across the desert by a nomad in Arabia; when tasted, the soured milk had a curd which was a new taste delight,cheese. Another version is that of a shepherd boy who left his lunch of cheese in a cave in France. When he returned for it, much later, it had turned into Roquefort, "king of the cheese." Richard the Lion Hearted is thought to have brought cheese to England. Cheese plays an important part in American history as it was carried aboard the Mayflower and helped sustain the colonists through the first winter. This film shows the adventure of cheese in Holland, Italy and Switzerland, as well as its development in America. Most interesting are the customs involved with cheese, such as the Swiss Fondue party.

SUGGESTED PREPARATION OF THE CLASS:

1. To insure recognition of various cheese types, secure and display a cheese chart (see related materials) so that students learn to recognize the shapes and names of these cheeses: Cheddar, Edam, Provellone, Swiss, Muenster, Roquefort, cream cheese, brick cheese, Limberger, Camembert, processed cheese.

2. To arouse interest, explain that although most of us like some kind of cheese we rarely think of it as being romantic, yet in Switzerland if a boy and girl share a certain cheese dish it is almost the same as announcing their engagement. This film will show us more of the romance cheese.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Legends about cheese and the area of world involved with each.
- The part cheese played in American history and economy.
- Kinds and variety of cheese and where they are produced.
- The tradition and customs of cultures in regard to the making and serving of cheese.
- Cheese markets and factories in Italy, Holland and Denmark.

- A modern cheese factory and procedures used in processing cheese.
- The variety of dishes served with or made with cheese.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check on learnings from the film, have students see if they can identify the various cheeses on the chart. Ask them to give spontaneous reactions to the names of the cheeses now.

2. Obtain as many samples of the variety of cheeses as possible, for observation and sampling. Try to have each student characterize the flavor of each cheese, being sure to make clear distinctions of flavor descriptions.

3. Study the different cheeses to discover which are soft, hard, semi-hard or processed, and what qualities each classification offers in the way it is to be stored, handled and used.

SUGGESTED RELATED ACTIVITIES:

1. If possible, take a field trip to cheese factory, or obtain literature from the various companies for display and evaluation.

2. Invite a gourmet chef to talk to the class about his use of cheese in the preparation of different salads, main dishes and desserts.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have an international cheese fair.

1. Prepare a number of traditional cheese dishes, and discuss the customs and traditions, culture involved and nature of the cheese for each. Make collages or constructions for each cheese, with background information, photographs, clippings and so on, to serve as bulletin board decor or centerpiece for the table setting when serving the cheese dishes. (For instance, an Edam cheese dish might have a centerpiece of windmills and tulips.) Use a long table or a series of small ones each with a special cheese, matching decor and hostess in the costume of the country to serve it. Add appropriate music and customs and invite parents or other guests. This activity may be tied in with social studies.

2. Have a Swiss Fondue party. One specialty of Switzerland is a fondue made with butter, Swiss cheese and white wine. It should be eaten from a chafing dish and served with crusty French bread. Each guest breaks a piece from the bread, spears it with a fork, and dunks it in the fondue. If the lady's piece of bread falls off the fork, every gentlemen gets to kiss her. If the man's piece of bread falls in the Fondue, he must buy the party a bottle of wine. If a boy

and girl share a Fondue publicly, it is tantamount to announcing their engagement. Fondue is a delightful, delectable dish and one that is fun to serve.

SWISS FONDUE

1 lb. Swiss cheese, grated	1 cup very dry white wine
3 tbsp. flour	Salt
Garlic	Freshly ground pepper
2 tbsp. butter	Pinch nutmeg
3 tbsp. chopped chives	2 oz. kirsch

Mix together 1 pound of Swiss cheese, grated, and 3 tablespoons of flour. Put 2 tablespoons of butter in the top of a chafing dish, which has been lightly rubbed with a split clove of garlic. When the butter is hot, add 3 tablespoons of finely chopped chives, and saute them for 1 minute. Then add 1 cup of very dry California white wine, and bring the liquid just up to the boiling point, but do not allow to boil. Keep it simmering and add the cheese and flour mixture slowly, and stir constantly in one direction until the cheese is melted. Continue to stir while adding salt and freshly ground pepper to taste and a pinch of nutmeg.

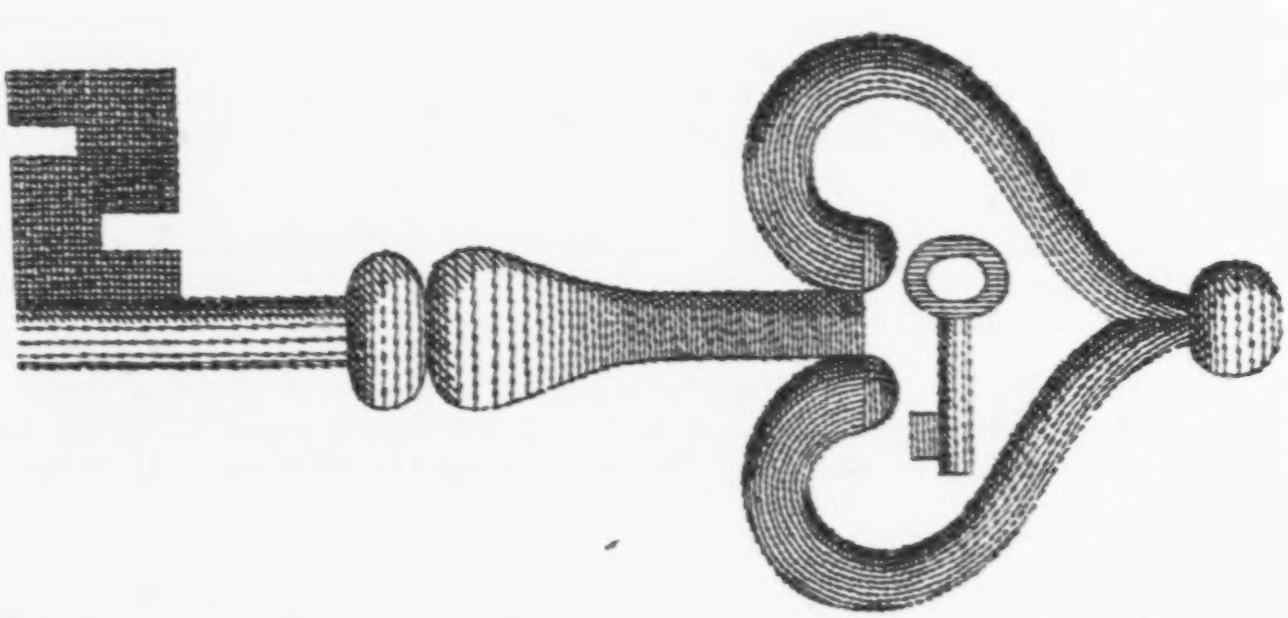
When the mixture starts to bubble (you're still stirring), add 2 ounces of kirsch and serve immediately.

RELATED MATERIALS:

Pamphlet:

The Story of Cheese. (Kraft)

Poster photographs of Cheese. (Kraft)



CULTURAL ITEM: "SECRETS OUT OF THE BAG" (Film)
15 min., Color, Association Films Inc.

CURRICULUM AREA: Home Economics - Creative Cookery
Buying Food and Food Products

PURPOSES:

To promote appreciation for modern packaging.

To create interest in new ways of preparing "convenience" foods and conveniently packaged food.

SYNOPSIS:

In Neanderthal days, the cave man had many difficulties, not the least of which was food. Getting it was hard enough, but another big problem was how to store it safely from mishaps and keep it from spoiling. The cave man's problems are depicted in cartoon form in this film, as an introduction to modern packaging of food. Research has created plastic films, which not only permit us to see the food inside but preserve it indefinitely, ready at a moment's notice to be made into a delicious dish. The ease of preparation, international gourmet cookery, creative center pieces and table service shown in the film provide inspiration and guidance toward more gracious living.

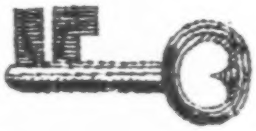
SUGGESTED PREPARATION OF THE CLASS:

- To promote appreciation of modern packaged food, describe or show a picture of an oldtime grocery. Discuss the possibility of bacteria or other foreign matter getting into food. Discuss also how grandmother had to cook all foods from "scratch" without benefit of previous preparation.

- To promote appreciation of exotic foods, tell the class: all cultures have interesting and delicious dishes. If we learn to cook and eat these foods, our diets can be much more interesting.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Why sanitary packaging of food is important to health.
- The development of packaging.
- How modern packaged foods speed up meal preparation.
- Special foods of Italy, Norway and Japan.
- Table decor.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To promote further knowledge of packaging: Secure and display packaged foods of various types, noting the advantages of each.

2. Have half the students prepare a meal with bulk foods, and the other half with packaged convenience foods. Compare time, work, costs and satisfactions involved.
3. Discuss: How does packaging of foods change our lives? What are the implications for the future?
4. Learn more about Italian, Norwegian and Japanese foods and food terms, such as smorgasbord, antipasto, sukiyaki and tempura.

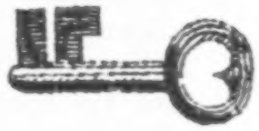
SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Permit students to choose, prepare and serve a foreign meal, suiting the table service and centerpiece to the country chosen. Why not try a smorgasbord with kottbuller and other Scandanavian dishes? Use peasant and ski themes for decor.
2. Make a study of modern packaging. Secure the booklets on packaging from the CUE Industrial Arts Kit (see listing below). Assist students to learn that:

   . Packaging determines salability of a product.
   . Simplicity is the common denominator of all good designs.
   . New materials, especially plastics, make new, more efficient, pleasing and functional packaging possible.
   . Packages must have strong product identification as well as commercial appeal.

3. Study the prize winning packages in the Container Corporation booklet. Have students design a package of tagboard or other materials.

RELATED MATERIALS:



Books:

The Pleasures of Chinese Cooking, Grace Zia Chi. (Simon and Shuster)
The Art of French Cooking, Fernande Garvin. (Bantam Books Inc.)

Booklets:

Prize Package Designs. (Container Corporation of America) (CUE)
Discussions in Design. (Shell Chemical Co.) (CUE)
23 Ideas for Tomorrow's Packages. (Shell Chemical Co.) (CUE)

Foreign Recipes: (See CUE Home Economics Kit)

Pleasures of Chinese Cooking. (American Gas Association) (CUE)
Hawaiian Recipes. (American Gas Association) (CUE)
The complete Scandanavian Cookbook, Alice B. Johnston. (Recipes of Sweden, Norway, Finland, Denmark and Iceland.) (MacMillian Co., New York, 1964)

CULTURAL ITEM: "SIAM" (Film) - Disney Films.

CURRICULUM AREA: Home Economics - Family Traditions
Intercultural Understanding

PURPOSES:

To give insight into the rich culture of Thailand and promote appreciation for the arts and understandings of its people.

SYNOPSIS:

This is a beautifully filmed story of the land, people and cultures of Thailand. Here, plenty of rain and fertile soil provide food enough for the good life. We catch the flavor of this culture through the daily life of a houseboat family, complete with Siamese cat, as it works, eats and floats down the river, past rich rice fields to the noisy crowded klongs of Bangkok, toward the unbelievably rich and exotic architecture of the huge temple area where saffron-robed Buddhist monks pray while sloe-eyed dancers in lavish costume sway gracefully through the highly stylized forms of the Temple dance. We see a royal burial and coronation, and finally feel closer to this exotic yet progressive culture.

SUGGESTED PREPARATION OF THE CLASS:

1. Food habits, tradition, preparation, and service are an inseparable part of the total culture. As pupils study meal preparation, and seek information on the art of cooking in other lands, this film may be used to present the beauty and charm of one such culture. In delightful color, the daily life of a family in Siam (Thailand) is portrayed, their foods, customs and creative ways of life.

2. Point out Thailand on the globe or map, and explain briefly the climate, the rivers, and the monsoon rains which bring life from the soil. Tell the pupils that the film they are about to see will help them understand life in another country.

PUPILS SHOULD LOOK AND LISTEN FOR:

. Kinds of food prepared in Siam.
. Color and cleanliness in meal preparation.
. Art and color in the making of umbrellas.
. Beauty and grace in dance forms.
. Religious worship and celebrations.
. Color in nature; flowers and trees.
. Forms of recreation in the family.
. A typical dress in Thailand.
. Music from bamboo instruments.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check that students grasp the charm of the culture:

   - Divide the class into five groups with assigned topics suggested by the film - foods, arts and skills, dress, recreation and religious worship. Select a pupil to be recorder in each group. After five minutes, ask the groups to report their observations to the entire class.

2. Ask how students could tell the arts play an important part in the life of the Thais. (Arts in architecture, sculpture of Temple area, artistic serving of food, dancer's costumes, umbrellas, money tree dance and ceremonies.)

3. Ask students what they learned about life in Thailand in regard to food eaten, religion, and how people earn a living.

SUGGESTED RELATED ACTIVITIES:

- To further appreciation of Thai culture, try to secure samples of Thai silks, costume and jewelry for display.
- Do research on the Siamese dance, commonly regarded as the highest form of the dance.

SUGGESTED RELATED CREATIVE ACTIVITIES:

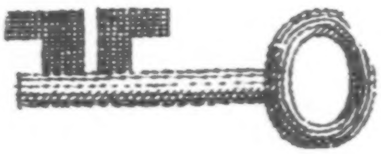
To savor the flavor of the culture:

1. Plan with class to prepare a Siamese meal. Collect and select appropriate recipes. (See United Nations Cookbook.) Discuss table arrangements, centerpiece and serving, in relation to the film portrayal of Siamese culture. Use "The King and I" for musical background.

2. If time permits, plan a play , with the meal, including what students have learned about Thailand's culture. Perhaps some talented girls might create a Siamese-style dance.

RELATED MATERIALS:

Film:



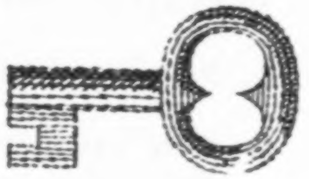
Camera in Thailand - (Eastman Kodak)

Book:

Southeast Asia - Life World Library. (New York, Time Incorporated, 1962)
Picture Cook Book - Life World Library.
The Pleasures of Chinese Cooking, Grace Zia Chee.
Oriental Cooking, Myra Waldo. (New York: Bantam Books, 1960)

CULTURAL ITEM: "SONG OF THE SALAD" (Filmstrip and record)
Home Economics Department,
H. J. Heinz Co., Pittsburg 30, Pa.

CURRICULUM AREA: Home Economics - Planning Nutritious
Menus
Artful Meal Service



PURPOSES:

To show the importance of the salad for flavor, nutrition and the variety of salads that may be served.

To give some of the history and uses of salads, and some insight into how to make a variety of attractive ones.

SYNOPSIS:

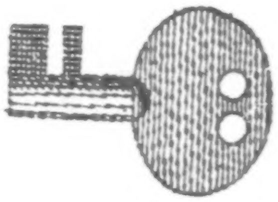
Man ate his first salad at the dawn of civilization when he gathered a handful of herbs and grasses and combined them with berry juices for a refreshing, satisfying dish. Ancient Romans dipped their greens in "sal" or salt. From this practice came the name salad. For centuries the French Italians, Spanish and Swedes served salads. It was only after World War I, when soldiers brought home the idea, that salads became popular in America. This film illustrates a number of attractive salads and shows how to make them.

SUGGESTED PREPARATION OF THE CLASS:

Explain to the class that salads are an important way of eating today because they are nutritious, are usually low in calories, and are so widely varied - they may be served as an appetizer, accompaniment or main dish.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The history of salads.
- Why salads have become popular.
- Various kinds of salads.
- Various types of dressings, vinegars, spices used.
- Ways of making salads look attractive.
- How to prepare salad ingredients artfully.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

- Have a variety of greens ready for display and identification.
- Discuss favorite salads of class members. Ask them to list food forms, dressings, other ingredients and arrangements.
- Discuss use of various knives for salad preparation and demonstrate each.
- Ask why it is important to make a salad artistic and colorful.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To utilize their knowledge:

1. **Prepare salads in class.**
2. **Have students create groups of menus for a family, utilizing each type of salad.**
3. **Have students plan with both parent and teacher to prepare each of these types of salad at home.**

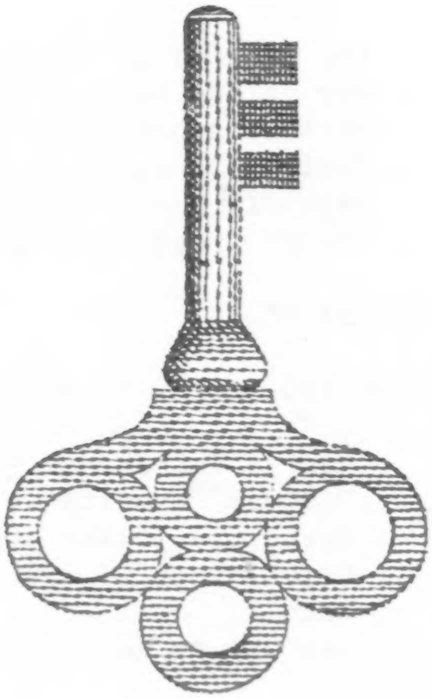
RELATED MATERIALS:

Book:

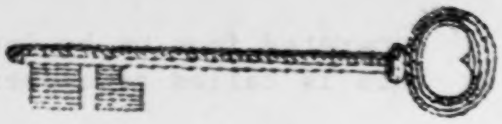
Better Homes and Gardens Salad Book. (Better Homes and Gardens)

Booklet:

On Camera. (Knox Gelatin)



CULTURAL ITEM: "SPACE" (Film)
10 min., Color, Bailey Films.



CURRICULUM AREA: Home Economics - Arrangement of Furnishings and Accessories

PURPOSES:

To assist students to understand space as presented in painting and drawing, either through linear or atmospheric perspective.

SYNOPSIS:

Through animation this film presents a number of sometimes difficult to understand concepts in a simple to understand way. These understandings are of extreme value in comprehending and appreciating space as shown in drawing and painting; vital to producing depth in two dimensional art work. Varied methods for portraying depth are illustrated and explained.

SUGGESTED PREPARATION OF THE CLASS:

To give students a background for deeper appreciation of the film, secure the following prints from the Metropolitan Seminars of Art:

Vol. 9 - Print 98, "Madonna Enthroned."
Vol. 12 - Print 133, "Giorgiones Tempest."
Vol. 12 - Print 139, "Bochlins"Island of the Dead."
Vol. 12 - Print 141, Cole's "In the Catskills."

Explain: Ancient Egyptians did not know how to show space or depth in their paintings. Everything was drawn on a flat plane. Although in classic times the Romans did try to display space and depth, the art of perspective was not developed. In Byzantine art, often flat looking figures are painted against a flat background (Print 98), which represented Heaven. No attempt was made at depth or movement as people thought of their world as rather small and static.

(Display Print 133) - However, in the Renaissance, a new scientific spirit took over. Columbus's explorations had proved that there was such more space in the world than people thought. New inventions like the telescope enabled man to see far into space and Copernicus to realize that the earth was not the center of the universe, but only a small planet revolving along with many others about a gigantic sun.

Architects and artists studied everything from these scientific points of view. By applying the principals of Euclidean geometry to the optical aspects of drawing, space could be made to conform to objective mathematical laws - or linear perspective discovered by Ghiberti, a Renaissance artist. Another artist, Masaccio, found that objects at a distance from us are grayer in color and less distinct in outline, since they are separated from us by intervening layers of atmosphere. (Show Print 141) - This is called atmospheric perspective.

Immediately these ideas were universally adopted and have been used ever since. This film will show some ways in which artists indicate space.

STUDENTS SHOULD LOOK AND LISTEN FOR:

- Ways to indicate space by object placement.
- One and two-point perspective.
- Space suggested by color use, overlapping.
- Space by exaggeration.
- How artists vary these rules to make their work more personal and interesting.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check for comprehension, let the pupils make five small sketches to show the various ways they have learned to indicate space. Let the class artist demonstrate at the board to help others. Show print 139 to demonstrate how an artist's suggestion of space can give an eerie feeling.

2. Assist students to further understanding of space by explaining: Space is nothing until a point of reference is established ; to establish this point of reference, it is necessary to enclose the space around the point of reference. Space is all of the area within the enclosure or the outer fringe of our vision.

SUGGESTED PROCEDURE:

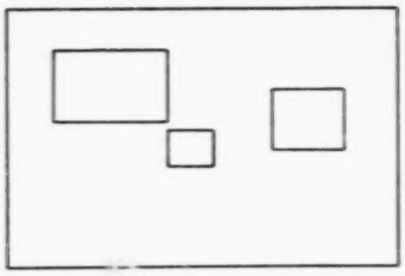
To further understanding of two-dimensional space, ask students to:

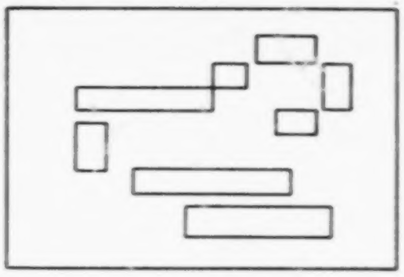
1. Draw a rectangle - (now we have enclosed space).

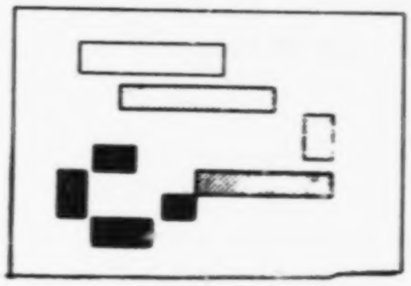
2. Put several contrasting shapes in the rectangle; as we add other shapes to space, tensions are created causing the eyes to move from one to the other in order of their importance. The closer the objects are, the more conscious we are of space.

3. Movement in space may be created by means of:

   - Contrast in size and shapes - (variety).
   - Changing the directions of the shapes.
   - Contrasting the values of the shapes.
   - Repetition of shapes.







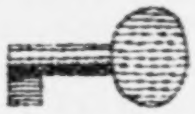
4. If one were planning the furnishings for a room, there are many ways to study the total space:

- The floor space and space taken by furniture in it.
- Wall space and space taken by furniture or architectural features on it.
- Ceiling space and space taken by beams and lighting fixtures.
- Smaller areas of space in shelves or on table or desk tops.

5. Now ask students to use what they have learned about space in doing a floor and wall plan of a room to make the room appear spacious and yet have variety, contrast, repetition and movement and emphasis. Specify the size of the room and the number of furniture pieces. Experiment with the class at the flannel board for the best arrangement.

6. Use the furniture models in the Penney Kit (CUE) to work out a model of the plan. Ask the students to do a room elevation. Stress how preplanning rooms with a sketch can prevent mistakes in buying furniture.

SUGGESTED RELATED CREATIVE ACTIVITIES:



To develop an awareness of space and the ways it can be expressed:

1. Find magazine pictures which give :

- A birdeye view of looking down on an area.
- A scene showing aerial perspective (objects in foreground bright, in background hazy).
- An artist's sketch which uses perspective to show distances from a vanishing point.

2. Find examples of optical illusions which express impressions of space.

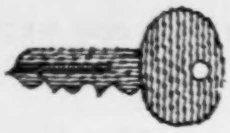
3. Make a list of as many words as you can which would describe different kinds of space - two-dimensional, three-dimensional, actual, relative, inner, outer, surface, imaginative, aerial, infinite, and hollow.

4. View paintings by Chirico, Dali, Yves Tanguey, Chagall for various feelings of space. View painting by Picasso for feelings of space - time given through use of various eye levels in perspective. View paintings by El Greco, Braque, Modigliani for distortion; personal interpretations of perspective and proportion.

5. To experiment with creating space and space divisions:

- Draw several rectangles of pleasing proportion. Divide these with straight lines to express a variety of size, repetition, variation; use shapes to express movement and distance.
- Use color to create effects of distance.
- Make a three-dimensional construction of cardboard or balsa wood to experiment with partially closed space.

CULTURAL ITEM: "THE STORY OF DOCTOR LISTER" (Film)
26 min., Color, Lambert Laboratories.



CURRICULUM AREA: Home Economics - Family Health
Home Care of Ill and Convalescent

PURPOSES:

To develop appreciations in students of how advances are made in medicine through research and trial.

To afford opportunity for knowledge and appreciation of science heroes of the past and their contributions to humanity.

SYNOPSIS:

Shocked over the sudden death from infection of a patient whose leg he had just successfully amputated, Dr. Joseph Lister determinedly set about finding a way to stop the tremendous loss of life from post-operative infection, which raged uncontrolled through the hospital wards of his day. With the aid of a chemistry professor, he found after a long search an antiseptic solution that he thought would stop the development of infection. He tried it on several cases successfully and was convinced it was the answer. Like many new discoveries, antiseptic surgery was slow to be adopted, and Dr. Lister suffered much ridicule from the medical profession before he was able to prove the import of his discovery.

Despite the fact that this film contains some advertising, it gives a fine depiction of medicine during the last half of the 19th Century, and serves as a good springboard for a discussion of home health practices.

SUGGESTED PREPARATION OF THE CLASS:

In order to promote the desirability of independent thought, review briefly with the class the fact that it is rarely easy to convince people of new ways of thinking. Recall and discuss such cases as Galileo, Columbus, the Wright Brothers or others.

Tell the class that in former times, scientists often found it difficult to get new ideas into practice because people knew little of science, and often persecuted those who tried to practice them. We do not often think of a man working quietly in a laboratory as a hero, but in many cases, such as Pasteur, Koch and Lister, it took real courage to as they did.

(Note: Alert students that the advertising for the patented antiseptic may not be in keeping with the research and testing of today's medical society.)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The architecture and costume of 19th Century Scotland.

- The facilities of hospital and research laboratories.
- The contributions of Koch and Pastur.
- The dedicated struggle of science heroes as they tried to promote new ways of conquering disease.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further understanding of the contributions of many scientists, have students give a "This Is Your Life" skit to tell the lives of Koch and Pasteur.

2. Have students assume they are in medical seminars of the day hearing speeches, explaining the new ideas in medical science given by important doctors, chemists, bacteriologists of the past. Have them use Lister's presentation as an example, then explore contributions of Koch, Pasteur, Jenner, Reed, Fleming and others.

3. Discuss with the class, proper health habits in the home such as:
   - Sterilization of articles used by the sick.
   - Sterilization of dishes and tableware.
   - Proper storage of food, (alert them to the dangers of botulism).
   - Proper oral hygiene.
   - The role of rest and diet in good health and beauty.
   - The importance of the periodical check-up.
   - The importance of health insurance and preventive medicine.

4. Discuss career opportunities in the medical field today, putting special emphasis on laboratory technicians.

PRESENT MEDIA.

SUGGESTED RELATED ACTIVITIES:

1. Secure the Parke Davis "Famous Paintings in the History of Medicine Series" from the CUE Science Kit. Have each student choose a painting and the accompanying information to study and report to the class on the historical highlights of medicine, concentrating on the big breakthroughs. Emphasize that such breakthroughs are the result of independent thought and disciplined, unremitting research.

2. Collect the painting reproductions from "Today's Health" for bulletin board display of medical history.

RELATED MATERIALS:

Film:

Life of Louis Pasteur. (Encyclopedia Britannica)

CULTURAL ITEM: "THE STORY OF FLOWERS (Filmstrip) (Part 1)
Colorado Flower Growers Association.

CURRICULUM AREA: Home Economics - Arrangement of Home Accessories
Beauty in Home and Dress

PURPOSE:

To show tasteful floral uses and give a background knowledge of flower varieties and how to care for and arrange them for household and personal use.

SYNOPSIS:

Part I of this filmstrip opens with a discussion of flower arranging as an art with a long history, and shows how to take care of cut flowers to make them last. Garden and greenhouse flowers, as well as tropical flowers and exotic blooms from other parts of the world, are pictured. Beautiful arrangements of flowers are shown as house decor and costume accessories.

SUGGESTED PREPARATION OF THE CLASS:

Little preparation is necessary, as this strip is really preparation for Part II.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Kinds of garden flowers and their suitability for house decor.
- Use of arrangements and colors appropriate for seasonal flower displays.
- Problems involved in taking care of flowers.
- Why certain flowers are grown commercially.
- Types of exotic flowers.
- Comparative availability and costs of flowers.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To crystallize concepts presented in the film; discuss:

- Garden flowers suitable for displays.
- Cut flowers, their relative costs and lasting qualities.
- Greenery and other materials which may be used with flowers, such as branches or driftwood.
- What flowers are appropriate for what occasions.
- How to cut and care for flowers.
- Simple materials used in making floral arrangements - scissors, knife, frogs, chicken wire; display materials.

SUGGESTED RELATED ACTIVITIES:

Permit students to work with materials, practicing cutting flowers properly, and gathering materials for an arrangement.

CULTURAL ITEM: "THE STORY OF FLOWERS" (Part II)

PURPOSE:

To enhance appreciation of flowers, and their contribution to elegance of dress and home decor, through understanding how to care for, arrange and wear them.

SYNOPSIS:

This segment of the film gives the beginner confidence that flower arranging is relatively easy, fun and a rewarding hobby. Six basic flower arrangements and step-by-step directions and techniques for making them are demonstrated. These and other beautiful arrangements are shown in home settings. The ABC's of corsage instruction and wear are also shown.

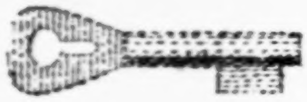
SUGGESTED PREPARATION OF THE CLASS:

For background of understanding, show Part I of this filmstrip.

PUPILS SHOULD LOOK AND LISTEN FOR:

- When and how to cut flowers, use of floral preservatives.
- Equipment needed for flower arrangements.
- How to securely anchor flowers in an arrangement.
- Types of foliage which may be used.
- How to suit the arrangement to the container.
- Vertical, horizontal, triangle, L, crescent and S arrangements.
- The use of floral tape, wire, clay.
- How to choose appropriate background and accessories for floral display.
- Special arrangements for special seasons.
- How to make and wear corsages.
- Appropriate use and wearing of flowers.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. To secure wider appreciations and insure applications to daily life patterns, discuss:
   - How use of flowers in the home adds grace and enjoyment to our lives.
   - The use of flowers in other cultures.

2. The availability of flowers depends on climate, but bring out that flowers are an important part of many cultures by showing pictures of and discussing:

   - The flower carts and vendors of Paris, London, and Amsterdam.
   - The tulips of Holland (tell the story of the "tulip craze" in the 16th Century).
   - Beautiful flower paintings by Dutch painters.
   - Hawaiian leis; tell how a flower at the left ear means the Polynesian girl is married, but at the right ear, it means she's looking.
   - Leaves and flowers as part of food decor in Japan.

3. To help students realize that beauty is not always expensive, discuss and show pictures of displays using only a single bloom, berries, weeds, or branches easily available at low cost to all.

4. Discuss use of artifical flowers. Although everyone loves the beauty of fresh flowers they are often costly and caring for them is time-consuming. Artificial flowers used to be very ugly, and were considered in bad taste. Today, however, technology and new materials make beautiful plastic flowers available at low cost. When tastefully arranged, these too can add joy and grace to our lives.

SUGGESTED RELATED ACTIVITIES:

- For a deeper appreciation of flower arrangement as an art, have each student choose a favorite flower and do research on its origin, name and symbolic meaning.
- Show the CUE film "Ikebana" (see CUE lesson plan).
- Investigate job possibilities in this area: floral designer, buyer, shop owner.
- Practice identifying flowers with a garden identification book.
- Invite a local florist to talk, or take the class to a greenhouse for a lecture tour.
- Have students take turns in supplying the classroom with flower arrangements. Observe and discuss designs.
- Discuss factors to be considered when flowers are used at the table - coordination with china, silver and linen. Have students sketch table settings and write descriptions of flower decor appropriate for each.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have girls use real or plastic flowers, foliage, driftwood or other materials to create arrangements for school entrance, cases, cafeteria and auditorium, or as gifts for mother.

RELATED MATERIALS:

Film:
Ikebana. (Japanese Consulate) (CUE)
Book:
Ikebana.

THE TULIP

The tulip derived its name from the Turkish word "Tülbend", which means "turban"

The first pictures of tulips were found on early 16th century ceramics from Persia

In 1554 Busbecq Ambassador to the Turkish Court, noticed some scarlet flowers-tulips- in a garden near Constantinople

Five years later Busbecq sent some sample tulip bulbs to Vienna, where the blooms were seen by the German botanist Gesner

In 1562 a merchant in Antwerp received a shipment of bulbs, arriving from Constantinople. Assuming that they were onions, he had some cooked, and planted the rest of them in his vegetable garden.

In 1573 Busbecq met the well-known botanist, Clusius, in Vienna, and gave him some bulbs.

After Clusius became professor at Leyden University, he introduced the tulip in Holland officially. 1593

During the years 1634-1637 the tulip became the fashion in the Netherlands resulting in the "tulipomania" period. One paid a fortune for a dozen bulbs in order to be able to grow more varieties.... it was not unusual for a single bulb of a rare or new kind of tulip to be sold for a house or a precious piece of jewelry. At last the governors of the States of Holland had to put an end to the enterprise...... From then on it became a serious and quiet business of growing and cultivating bulbs in numerous extended fields behind the sand dunes along the Dutch coast, where the soil is extremely well suited for this purpose.

Thus the Dutch succeeded in making the tulip one of the most popular flowers in the world.

CULTURE ITEM: "THE STORY OF PETER AND THE POTTER" (Film)
21 min., Color, Contemporary Films.

CURRICULUM AREA: Home Economics - Selecting and Using Home Accessories

PURPOSE:

To provide a demonstration of the potter's art.

SYNOPSIS:

This film provides a good demonstration of the making of ceramics from clay, to potter's wheel, kiln, designing, glazing and last firing in the kiln. The setting is a remote section of Canada and emphasis is put on the rustic small-scale production of pottery. Although the character in the film is of elementary age, secondary students can be alerted to look primarily for the ceramic processes and techniques which are well shown.

SUGGESTED PREPARATION OF THE CLASS:

1. This film is most appropriate for a class that is studying design in accessories for the home.

2. Indicate to pupils that they will view a film that will illustrate the work of artists in clay but that the setting and time are removed from them as they think of modern living.

PUPILS SHOULD LOOK AND LISTEN FOR:

- . Materials used in the construction of pottery.
- . Skills involved in the creation of ceramics.
- . Methods of application of design.
- . The time and patience involved in creating clay into ceramics.
- . Beauty in contour, color, and design.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check for understandings of ceramic processes,ask the pupils such questions as:

   - . How would you describe the steps used in making pottery?
   - . What shapes in pottery were created?
   - . How was design added to the pottery?
   - . How did the design enhance its beauty?
   - . How and where would you use pottery in your home?
   - . For what other accessories in the home could you apply the same rules of design as are shown in this film?

2. Ask the pupils to cut from magazines, illustrations which show pleasing design in ceramics. Have the pupils discuss these illustrations as they are placed on a flannel board.

3. Select a committee of pupils who will be responsible for bringing to class on the following day several types of ceramics. Evaluate the articles in terms of design and their use in the home.

SUGGESTED RELATED CREATIVE ACTIVITIES:

With aid of art instructor, have girls design and create some original ceramic pieces.

Utilize the New York Times Magazine "Art in the Home" - September 29, 1963 (CUE Home Economics Kit) to help students realize that while beauty is all around us in nature, art galleries and parks, in the home is where we have our most frequent opportunities to enjoy beauty. Bits of beauty in pottery, paintings, candlesticks, lamp, rugs or other home articles bring us continued satisfaction as we go about our daily routine.

No matter how beautiful your furniture, lamps, pictures and pottery may be they will never be really attractive unless well arranged. Good arrangement does not require the expenditure of money; it means making the best of what you have. Here are some points to remember in arranging a room.

. Clutter is rarely attractive - plan your arrangements.
. Flowers should be carefully arranged.
. Group pictures for interesting effect (consider the arrangement of the wall for harmony, balance, pleasing proportions).
. Furniture should be arranged to provide a feeling of spaciousness.
. Simplicity is desirable but not barrenness-have a few "conversation pieces" about, of pottery, figurines, glass or metal.
. Be sure to include a few interesting contrasts of color and texture. Have students examine their living or bed rooms at home to see if they can suggest a more beautiful arrangement. Have them sketch it.

RELATED MATERIALS:

Films:

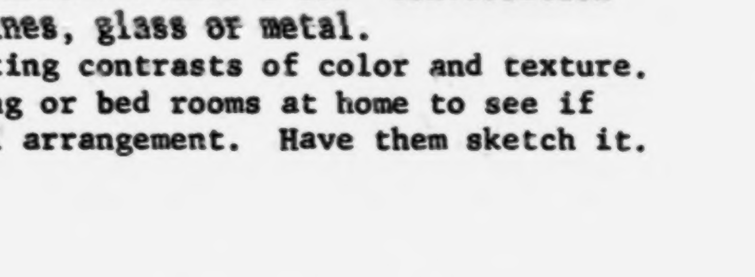
The Ceramic Arts of Japan. (CUE)

Pamphlet:

The Reference Book of Fine China. (Lenox Inc.) (CUE Home Economics Kit)

Magazine:

New York Times Magazine - September 29, 1963. (CUE)



CULTURAL ITEM: "TAKE A LOOK AT COLOR" (Filmstrip)
J. C. Penney Co.

"COLOR AND YOU" (Filmstrip)
Mc Call's Patterns

"COLOR AS YOU WEAR IT" (Filmstrip)
Coats & Clark's Thread

CURRICULUM AREA: Home Economics - Wardrobe Planning
Color, Personality in Home and Dress

PURPOSES:

To present fundamental principles of color and reveal how to relate them to the individual to enhance personal appearance.

To show how to assemble attractive costumes through creative use of color principles and to use these principles in wardrobe planning.

SYNOPSIS:

These filmstrips are a comprehensive program on color, which can alert students to creative use of color as applied to sewing and buying clothing.

Film 1 - "Take a Look At Color" points out how increased use of color in our lives affects our moods and well-being. Using color successfully depends on knowledge of its fundamentals. The film explains the color wheel and various color schemes, warm and cool colors, after-images, rules for color intensification, graying, hue, intensity, value and various color schemes.

Film 2 - "Color and You" shows photos of skin and hair color types, so that girls may identify their own types, and illustrates the use of clothing color with each type. Use of color to minimize figure faults is illustrated.

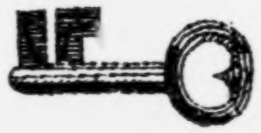
Film 3 - "Color as You Wear It" illustrates how to use color balance in clothing, use of various color schemes, and gives advice in wardrobe planning.

SUGGESTED PREPARATION OF THE CLASS: Film 1

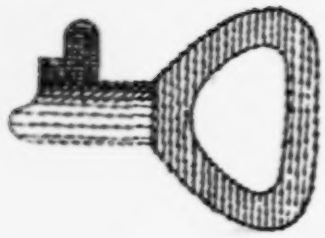
(Note: Preparation, showing and discussion of each strip will take at least one class period.) Pupils should have seen CUE film, "Discovering Color," and learned the color wheel and color mixing.

PUPILS SHOULD LOOK AND LISTEN FOR:

. Increased use of color in our lives.
. Psychological use of color in hospitals and advertising.
. Complementary and analogous color schemes.



- How colors are mixed; meaning of chroma.
- Warm colors of Van Gogh, cool colors of Monet.
- After images; graying colors by adding complements.
- Monochromatic color schemes.
- The effect of light on color.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

Use flannel board and pieces of paper, cloth or paints to review learnings on:

- Primary and secondary colors and mixing.
- Complementary, analogous and monochromatic schemes.

SUGGESTED PREPARATION OF THE CLASS: Film 2

Select various complexion types to illustrate that blondes, brunettes, redheads may all be either cool or warm skinned. Explain that each can make herself more attractive by proper color selection in clothing.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Their complexion type and colors which go best with it; Renoir's skin tones.
- Differences in effect possible with different values of a color.
- How light colors brighten and dark colors drain color from the face.
- Which types can wear high intensity color.
- How to accent hair and eye color.
- How to use color in separates.
- How to use color to camouflage figure faults.
- Use of repetition and contrast to bring out best points.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

Help each girl identify her color type. Have color collars or strips, so girls may experiment to choose their best color combinations. Have them collect swatches and assemble into color schemes for an interchangeable wardrobe.

SUGGESTED PREPARATION OF THE CLASS: Film 3

Review briefly what has been learned about color. Explain to the class that the fashion designer and stylist work with the same principles used by artists - dominance, unity, balance, proportion and rhythm. Use National Gallery prints to explain these principles:

- No. 17 - del Castigo - Portrait of a Man - shows dominance of red; unity and proportion.

- No. 703 - Charles A Friendly Call - shows balance of one figure and chair, against other figure, cushions and other elements; repetition of pinks throughout picture gives unity and accent; dominance of neutrals with accent of pinks. Show Van Gogh's Starry Night for rhythm.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Weight of colors and ways to achieve balance.
- The importance of color matching and balance.
- Achieving harmonies with separates (sweaters, blouses, skirts).
- Accenting black, white and neutrals.
- Use of rhythm.
- The importance of wardrobe color plan.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To put students' color knowledge to work immediately, use the flannel board and color chips to demonstrate their knowledge of:
    - Intensity and grayed colors.
    - Balancing areas of color (a small area of intense color balances a much larger area of grayed color).
    - Color weight (high intensity colors appear heavier).
    - Monochromatic harmony (tones of one color).
    - Analogous harmony (related colors).
    - Complementary harmony (across from each other on the color wheel, with one of the colors grayed for use in large areas).
2. Use color shoulderettes to show how white near the face enables a person to wear colors otherwise not too becoming.
3. Use pieces of cloth to demonstrate how large persons should not wear bright colors all over but may use them as accents.
4. Discuss the usefulness of black and neutrals in the wardrobe.

SUGGESTED RELATED ACTIVITIES:

Plan a walking field trip near the school to observe color in nature. Collect various specimens - leaves, branches, stones and other objects that illustrate warm and cool colors, high intensity chroma, greyed colors and others. Utilize the collected materials to make arrangements illustrating various color schemes.

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Display National Gallery Prints to the students. Have them study color harmonies and select a painting with a color scheme that appeals to them and suits their complexion.

- Have them design an entire wardrobe around this color scheme, including coat, hat, shoes, three dresses, separates and accessories. They can sketch and paint the wardrobe and make one of the garments.
- Have a fashion show. Display the National Gallery prints along with the garments. (Paintings by Rembrandt and other artists using warm tones may be related to fall clothing; paintings by Renoir or other Impressionists may be related to spring and summer garments.) Use script relating garment color to painting. Use related music as background (e.g., Stravinsky's "Rites of Spring" for spring clothes; for a romantic party dress a Renoir painting and music by Debussy). Record the appropriate musical bits on tape beforehand. Have them timed for the showing of each garment.

RELATED MATERIALS:

Films:

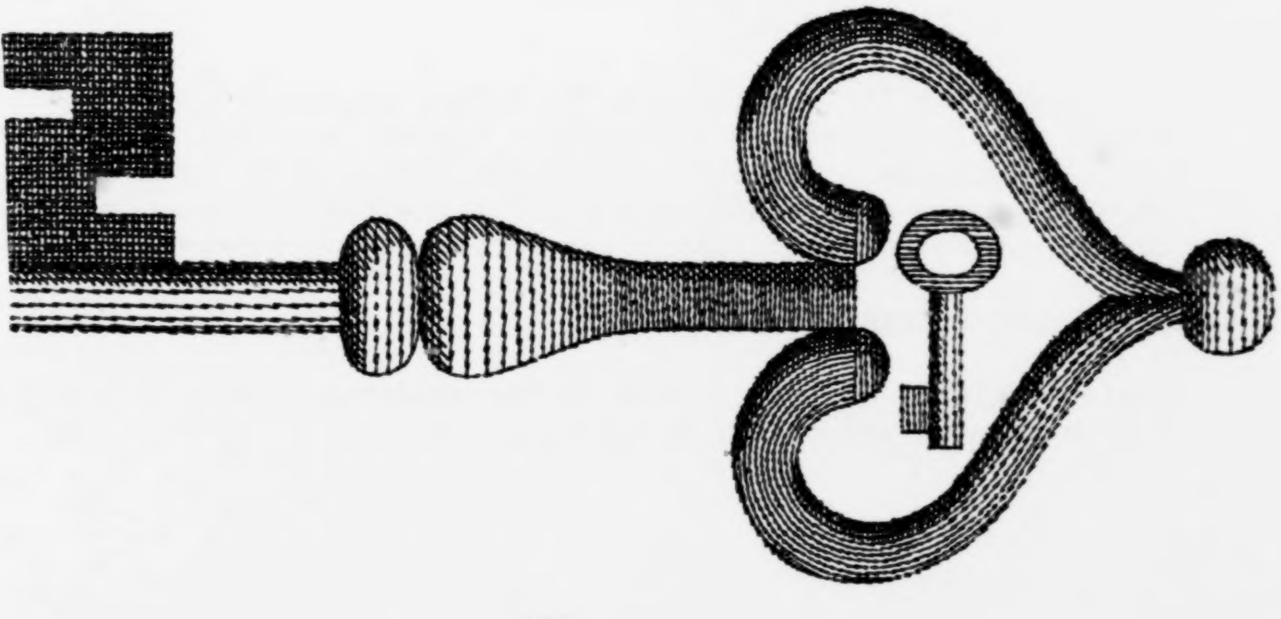
Discovering Color. (Film Associates of California)
Color Keeping in Art and Living. (Encyclopedia Britannica Films)

Filmstrips:

Color in Home Furnishings. (Part 1 and 2)
Line. (J. C. Penney Co.)

CUE Insights:

Color



CULTURAL ITEM: "TOURS OF THE WORLD - THAILAND" (Filmstrip - book - record)
Panorama - Columbia Records

CURRICULUM AREA: Home Economics - **Intercultural Understanding**
Personal and Family Living in Various Cultures

PURPOSES:

To give insight into the charming and exotic culture of Thailand.

SYNOPSIS:

Thailand, in spite of some westernization, still retains the splendor of glittering temples and opulent palaces. The monsoon rains and fertile soil help to make this the "rice bowl of the Orient." Nature has smiled on Thailand, and the gentle Thais smile back.

This filmstrip and colored slides and book present a wondersul introduction both to the country and the ancient splendors of Siam. Saffron-robed monks, gilded sculpture and architectural fantasies of the temple area, busy klongs, arts and crafts, palaces, family life, elephants at work in the teak forests, theatres, music and dance, kite and fish fighting are but a few of the visual delights of this many-splendored land.

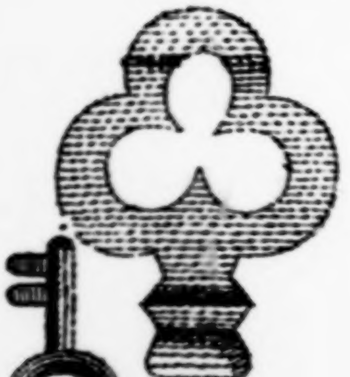
SUGGESTED PREPARATION OF THE CLASS:

Little preparation is needed for this film and record, since it forms a perfect introduction to a study of Thailand. It would be beneficial, however, to:

- Point out the location of Thailand on a map or globe.
- Explain the monsoon climate and its importance to the rice crop.
- Explain that Thailand means "freeland," and that it is a friend to the west and the home of the Southeast Asia Treaty Organization.
- Explain that Thailand is the home of a certain type of Buddhism, and that the central spirit of the Thais is religious.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Temple of the Dawn - Wat Arun.
- Life on the canals (klongs).
- The Grand Palace, Temple of the Emerald Buddha.
- Dancers, spirit houses, Golden Buddha.
- Thai arts and crafts, games and sports.
- Buddhist monks, religious festivals.
- Royal Summer Palace, sacred cavern.
- The theatre, music and dance.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To stimulate reflective thinking, ask students:

1. From what you have observed of Thailand, what do you understand about its people? (They are very religious, artistic, gay, energetic, calm, smiling, attractive; they are progressive, but still affected by their ancient culture.) Ask students to list why they have chosen these or similar characteristics. Make a chart:

Observations	Deductions
Many beautiful arts, crafts, dance and music.	The people are artistic.
Many fine crops, busy people, neat buildings.	The people are well fed, energetic and industrious.
Spirit houses to chase away evil spirits from main house.	Some people retain old superstitions.
Many temples and monks. People feeding monks.	The people are religious.

2. Discuss the arts of Thailand: painting, carving, lacquer, architecture, dance, costume, textiles, music and theatre.

3. Discuss the foods eaten, and manner of serving.

4. Discuss and explain main tenets of Buddhism (see Life's Book of the Wolds's Major Religions).

5. Ask a pupil to report on the history of Siam.

6. Ask students to report on kite and fish fighting or boxing with the feet, as done in Siam.

RELATED CREATIVE ACTIVITIES:

Take advantage of the artistic stimulation afforded by the film, and have students:

. Study and create a Siamese type dance. Show photographs of dancer's beautiful headdress and costumes.
. Have each student create objects typical of Thailand, such as a temple dancer's headdress, elephant, spirit house, chedding, dancer, monk, Buddha. Use these for bulletin board display or put together to form a mobile to create atmosphere for the rest of your study of Siam.
. Secure and display beautiful Thai silks and jewelry.
. Tell the story of "Anna and the King of Siam." Play parts of the recording of "The King and I" to illustrate the story. These later activities could be entertainment at a Siamese type meal.

CULTURAL ITEM: "WOMAN'S DAY DICTIONARY OF POTTERY AND PORCELAIN"
(August, 1962)

CURRICULUM AREA: Home Economics - Selecting and Using Home Accessories
Appreciating the Heritage of Family Treasures

PURPOSES:

To widen students' horizons and possibilities of enjoyment through acquainting them with a wide variety of pottery and porcelain.

SYNOPSIS:

Much enjoyment of foods and life is intimately related to containers of pottery and porcelain. Although most of our containers today are mass produced, we gain much of interest, delight and enjoyment if we learn to appreciate the history of pottery and porcelain, and to recognize various types of it.

Every age and every race has done something to bridge the gap between the first crude stone age pot and the most delicate porcelain wares. The wares they have left tell us more than anything else about what they were like.

This 16-page "dictionary" covers the last four centuries of ceramics, with special attention to the last hundred years in the western world.

KEY WORDS:

. Pottery - soft earthenware made of clay mixtures that can take high temperatures in the kiln.
. Kiln - (pronounced kill) oven for baking pottery.
. Soft paste porcelain - made of white clay with glassy materials added to make it translucent; fired at relatively low temperatures.
. Hard paste - or "true" porcelain - made of china clay and ground up felspathic rock; fused at higher temperatures.

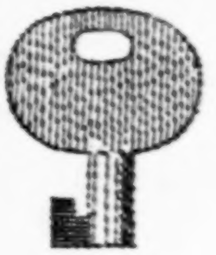
SUGGESTED PREPARATION OF THE CLASS:

1. To prepare background for appreciation of the pieces shown in the article, show the CUE filmstrip "Ceramics." (See Lesson Plan.)

2. Display pottery and porcelain pieces. Explain the difference between pottery and porcelain.

3. Display dictionary photographs on opaque projector, or secure several copies from Woman's Day so all may see that Delft, Sevres, Staffordshire and Meissen are named after the places where they were made.

4. Explain: glaze, sgraffito, slip, lustre, stone ware, chinoiserie faience, bone china, ironstone, pâte-sur-pâte, Lenox, Royal Doulton, Royal Worcester.



PUPILS SHOULD LOOK AND LISTEN FOR:

- Delft, Sevres, Staffordshire, Wedgwood ware.
- Chinese and Japanese porcelains.
- Meissen, majolica, salt glaze and jasper ware.
- Staffordshire, lustre, stoneware and Spode.
- Early American wares and imports.
- Late European and American wares.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further sensitize students to the enjoyment of ceramics:

- Display and identify as many of the above types of ware as possible.
- Visit antique shops and museums for further acquaintance with these wares.
- Discuss the romance of china ware in the clipper ship days. It was ordered by the ship captains and sailors for their brides back in America.
- Discuss historical wares and their stories, such as the Willow Plate (a Chinese romance), or those honoring historical subjects (e.g., Seder Plate - see Home Economics CUE Kit).
- Have pupil select a ceramic type they have at home or see in the "Dictionary," do research, and report to the class on its background.

SUGGESTED RELATED ACTIVITIES:

1. To permit students to enjoy their new knowledge, take the class to a museum or antique shop to see and identify pottery and porcelain, or visit a department store to see modern American china.

2. Have students do research on Staffordshire figures, Toby jugs and lustre wares, Wedgwood, Meissen, Nymphenburg figures, Swedish and Danish modern, ironstone, Spode, Minton, Royal Doulton figures, Chinese blanc de chine figures.

3. Display "The Art of Ancient Greece," a book by Shirley Glubok (English CUE Kit), which includes illustrations of early Greek ceramics. Discuss the role of "shards," or pieces of pottery, in revealing the life of peoples of the past through archeology.

4. Show file, "Ceramic Arts of Japan."

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Real appreciations come from involvement. Have students make a simple free-form sling ashtray. This requires little skill, and can be made in one class period. Secure aid of art teacher in firing and glazing or slip decorating.

2. Have students set up a ceramic display. Invite other classes to hear their reports of what they have learned about each of these pieces.

RELATED MATERIALS:

Films:

Ceramic Arts of Japan. (CUE)
The Making of Fine China. (Lenox China - Modern Talking Pictures) (Free)
Siam. (Walt Disney) (CUE)

Filmstrip:

Ceramic Art. (Encyclopedia Britannica Films)

Booklets:

The Reference Book of Fine China. (Lenox China)
Suggestions For Classroom Discussions of Fine China. (Lenox China)
An Introductory Reading Guide to Asia. (The Asia Society)

Gardens of Japan. (CUE)
Ceramics of Japan (CUE)
Ikebana. (CUE)
Japanese Family. (McGraw-Hill) (CUE)

Books:

Japanese House - Interior - Exterior, Ishimoto. (Crown Publishing Co., New York, 1963)
Japan. (Notebook CUE Social Studies Kit, Teachers Packet Japanese Consulate, $2.00)
Takashimaya. (525 Fifth Avenue, New York, New York for purchase of Japanese materials.

Periodicals:

The King and Us. (Horizon Winter '64)

CULTURAL ITEM: "WOMAN'S DAY: "DICTIONARY OF SANDWICH GLASS" (Pamphlet)
"POETRY IN CRYSTAL" (Book)

CURRICULUM AREA: Home Economics - Accessories for the Home
Heritage of Family Treasures

PURPOSES:

To acquaint students with the beauty and charm of Early American glass.

SYNOPSIS:

Pick up a piece of Sandwich glass, and you hold in your hand a piece of America's past. This 24-page "Dictionary" contains beautiful color photographs of glass made at Sandwich, and related types of glass, and gives the history of these collectors' items. Sandwich glass was created by people living in Sandwich, on Cape Cod, where a glass factory was built in 1825. Glassmakers there took pride in their work and the glass reflects this. The charm and astonishing variety of these pieces will show you why glass is the best loved of American antiques.

SUGGESTED PREPARATION OF THE CLASS:

To enable all students to share in viewing these beautiful pieces:

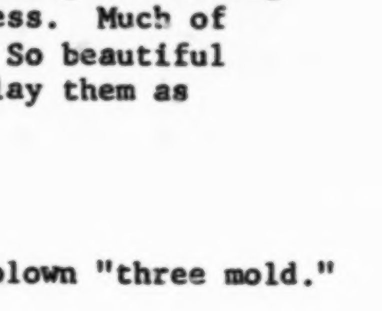
1. Secure an overhead projector and show the photographs from the article.

2. Prepare a bulletin board display of photos of glass articles; secure and display a variety of glass pieces.

3. Display a piece of cut glass and explain that it was decorated by cutting designs into the glass with burrs and cutting wheels. Cut glass was considered to be very beautiful and desirable at one time, but it was expensive because cutting and polishing required much work and effort. Some artists had the idea of creating cut glass design effects by pressing or blowing molten glass into molds, a much quicker and cheaper process. Much of this type of glass was made at Sandwich, Massachusetts. So beautiful are these pieces that today many people collect and display them as works of art.

PUPILS SHOULD LOOK AND LISTEN FOR:

- How to identify pressed glass from cut glass and from blown "three mold."
- Cup plates and miniatures, the importance of salts.
- Candlesticks, vase, lamp designs.
- Pressed pattern glass and paperweights.
- Cut engraved and etched glass, and fancy ware.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To widen pupil horizons in relation to glass as an art form:

- Display some Venetian glass, or pictures of it. Tell students that here glassmaking was considered so important an art that glassmakers and their families were impounded on the island of Murano near Venice, so they could not reveal their secrets.
- Show the book, "Poetry in Crystal," (CUE English Kit) and Corning booklet (CUE Industrial Arts Kit), and explain that crystal is a glass with a high lead content, which gives a ringing metallic sound when tapped sharply. Explain about the processes.
- View the films, "Sealed in Glass" and "Glass and You," for demonstrations and explanations of cutting crystalware.
- Visit a department store or gift shop or museum to see fine glassware.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. To further appreciation of glass as an art form, secure some hydrofluoric acid in cream form and allow students to etch designs on glass.

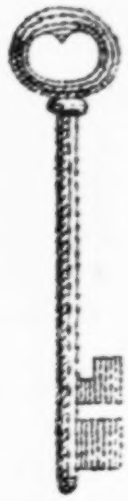
2. Have students choose glassware as table settings, bearing in mind the beauty of color, form and light that glass can contribute.

3. Have students collect various colored glass bottles or broken dishes. Place between corrugated cardboard, and crush with hammer. Draw a simple design on a small sheet of clear glass. Fix broken bits of glass to it with Elmer's glue in mosaic fashion. Place in window for stained glass effect, or make mosaic ash trays or other small accessories for a room or table decor.

RELATED MATERIALS:

Films:

Sealed in Glass. (Netherlands Consulate)
Glass and You. (Corning, New York)



Filmstrip:

Glass and Mosaic Art. (Encyclopedia Britannica Films)

Trips:

Metropolitan and Brooklyn Museum Collections
Corning Glass - Corning, New York

Periodical:

Craft Horizons - November/December 1960. (CUE Industrial Arts Kit, articles on stained and contemporary glass.)

CULTURAL ITEM: "THE WORLD IS YOURS" (Film)
25 min., Color, Montgomery Ward.

CURRICULUM AREA: Home Economics - Fashion Around the World
Intercultural Influences
on Dress

PURPOSES:

To acquaint the student with fashion merchandising and how it is practiced around the world.

To develop an appreciation for the role played by foreign designers in fashion design and merchandizing.

SYNOPSIS:

In colonial days, it was months before a "fashion doll" from Paris brought new styles to America. Today Parisian designs are reproduced in quantity on Seventh Avenue in weeks. Modern transportation and communication have compressed the fashion worlds as well as the political worlds into one. Mass production enables the wealthy and the budget-concious to wear relatively the same fashions.

The film takes us to a fashion show at a Parisian salon where buyers from round the world select their choices. A homeward jet brings buyers and selections back to a department store headquarters, where design selections are adopted for mass production and sale.

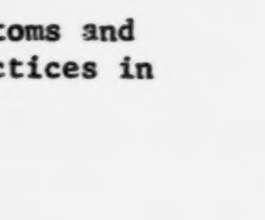
The film also gives insights into the various buying customs and traditions of other countries, as well as merchandising practices in our own country.

SUGGESTED PREPARATION OF THE CLASS:

To orient study and thinking, secure the World Book article on clothing, or a good book on costume. Show some of the costumes and explain that since the beginning of time man has had the desire to clothe himself. Strangely enough, his main reason was not warmth or modesty but the desire to look more impressive or more attractive. This desire lives on today and is the basis of the enormous fashion industry.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The atmosphere and technique of a fashion show in a Parisian couture salon.
- The role of the fashion buyer.
- The special ways in which other countries buy and sell goods.
- The necessity for knowing these traditions when dealing with these cultures.
- The vastness and complexity of a large retail firm.



- The importance accorded to the consumer.
- The number of employees necessary to keep the firm competing.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Secure and exhibit the CUE display of Travel Posters. Have the class plan a buying trip for a fashion buyer. Include her flight schedule, countries she will visit, kinds of fashions or accessories she is to buy from each. Have students cut from magazines photographs of originals of each item on her list.

   Class artists might prepare several "proposed" copies or adaptations from these originals. The problem is to retain the smartness of the original design, but to reduce manufacturing costs in order to sell it as a medium-priced or budget item. If possible, trace one or more real fashion items belonging to students to the original design source.

2. To help students understand that many large businesses are now worldwide in their dealings, display pictures of fashion items from all over the world that are now available to us - beads or pearls from Hong Kong or Japan, shoes from Italy, silks from Italy or Thailand or Japan, wool from England or Austrailia, watches from Switzerland, jute bags and shoes from India, leather bags from South America. Consult mail order catalogs to find items from foreign lands for dress or decor. Note that it is no longer only the wealthy who can afford these items. Ask what implications this trend may have for developing new understandings and appreciations of other cultures.

   Note that American blue jeans are worn by the Queen of Thailand, all kinds of Japanese children. In exchange, American women are discovering the grace and charm of Indian saris, the Chinese "Cheong sam," split-sided sheaths, coolie hats and other foreign fashions.

   Discuss the role of mass production of clothing in furthering the processes of democracy. There are no longer great differences in styles of clothing between classes of people. When man understands and remains master of his technology, it can be made to serve humanitarian ends.

SUGGESTED RELATED ACTIVITIES:

To further appreciations of costume of other cultures:

- Have students bring in any foreign costumes they may have.
- Secure resources person, or show World Book costume plates, to acquaint students with the native costumes of various countries.
- Visit a museum of costume.

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Plan a round-the-world fashion show, with designs inspired by world costumes. Items worn may be a real sari, a Japanese kimono, a muu muu, or designs inspired by foreign costume.
- Have students help write a script telling something about the original costume or country which inspired the designs.
- Secure records of music suggestive of each country, or make a tape containing music in keeping with the origins of the costume.
- Have a fashion buyer from a near-by concern explain her job, travel experience and adaptation of fashions for production to student.
- Investigate job opportunities such as stock girl, salesperson, buyer, sketcher, designer, fashion artist, stylist, fashion coordinator.

RELATED MATERIALS:

Films:

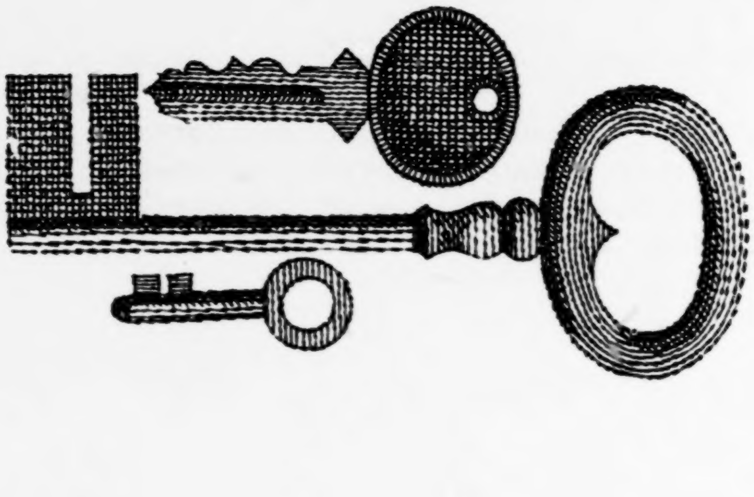
Spring Fashions 1963-4 (Modern Talking Films)
Fall Fashions 1962 - 3 (Modern Talking Films)

Filmstrips:

Looking Your Best for Spring '64 . (Consumer Education Division, Sears, Roebuck and Co.)
Colors You Series. (J. C. Penney Co.)

Books:

Historic Costume, Lester and Kerr. (Charles A. Bennett Co.,Inc. Peoria, Illinois. 1961)
Costumes and Styles, Henry Harold Hansen. (E.P. Dutton and Co. Inc., New York. 1956)



CULTURAL ITEM: "SEVEN GUIDEPOSTS TO GOOD DESIGN" (Film)
14 min., Color, Contemporary Films
Tearsheets of industrial designs --Container display --
Design in Materials (See CUE Industrial Arts Kit).

CURRICULUM AREA: Esthetics in Home Furnishings
Development of Consumer Taste and Judgement

PURPOSES:

To alert students to what good industrial design is and to give them criteria for judging good design in home products.

SYNOPSIS:

This excellent film illustrates what good industrial design is and gives criteria by which it may be judged. It is a "must" for developing consumer judgement, taste and appreciations.

SUGGESTED PREPARATION OF THE CLASS:

Before pupils enter the room on the day of the film showing, place on a table in full view of the class two everyday articles of the home, such as paring knives and salt and pepper shakers. One set should illustrate good design; the other poor design, as described in the film, which has been previewed by the teacher. The purpose is to motivate pupils to ask questions. A brief discussion can be held during which questions are raised about the articles being displayed. The discussion may be directed toward having the class choose which of the articles they think are best designed and why.

Explain to the class: Inside each of us is a hunger for beauty in our lives. We all get an inner glow of pleasure when we encounter beautiful things such as a flaming sunset. But we do not need to depend on dramatic scenes alone for pleasure. Thanks to the industrial designer we can have pleasing beauty in all sorts of household products, appliances and furnishings if we know how to choose them carefully.

But no one would want to buy an appliance or chair for its looks alone. It must have many functional qualities. Does it do its job well? Is it easy to use? to clean? Is the material used appropriate? Can it be produced economically? Does it fit in with the rest of the room? All these are questions that come to mind when we consider purchase. Our film today will help us in judging what is good design in industrial products.

PUPILS SHOULD LOOK AND LISTEN FOR:

The answers to these questions:

. What does "form follows function" mean? Suitability to the job?
. What does humanization mean? Suitability to the user.?

- What do we mean by honest appropriate use of material?
- What is meant by shaping processes?
- What is meant by functional structure?
- What is meant by economy--as applied to material and effort?
- Is the appearance pleasing in color, texture and lines?

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To help crystallize the criteria in the students mind, ask a pupil to list on the chalkboard the seven guideposts presented in the film as other class members contribute the information.

2. Ask the pupils:

   - What is the meaning of some of the words used in the film--humanization, function, structure?
   - What article of equipment or furnishing have you seen that was so decorative or so constructed that it was difficult to clean?
   - Can you describe the features of a chair which made it uncomfortable to use?
   - In selecting a piece of equipment or furnishing for our homes, should we buy it solely because it has eye appeal?

3. Ask the class to observe closely the objects on the table and decide which one is well designed, to identify those features that make it a good design in accordance with the seven guideposts and compare their conclusions with their choices made before seeing the film.

SUGGESTED RELATED ACTIVITIES:

Have the class assemble articles and containers or pictures of them for bulletin board and table display. Ask each to defend his choice on the basis of the seven criteria shown in the film. (See CUE Industrial Arts Kit, materials on Container and other designs)

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Ask: Why are well designed attractively colored packages important? (A well designed attractively colored package suggests a high quality product inside and encourages more sales through their attractiveness.)
- Experiment with paper folding to design a container for a product. Work out your finished container in tagboard or cardboard. Use foils, colored papers or paint to give the package eye appeal. Try to make it meet with the design criteria you have learned.
- Ask students to choose any product or article and draw or model an improvement on its design bearing in mind the Seven Guideposts. Could it be larger, smaller, more functional, combined with another product (such as lamp fastened to table)? divided into two products? How about color? texture?

RELATED MATERIALS:
Film:
The American Look. (Ford Motor Company)

CULTURAL ITEM: "A TOUR OF THE WHITE HOUSE WITH MRS. JOHN F. KENNEDY" (Film)
McGraw-Hill Films
2 reels, 58 minutes, Black and White.

CURRICULUM AREA: Home Economics - Esthetic Qualities of Furniture.
Family Relationships.

PURPOSES:

To enable the student to share in their national heritage and to alert them to the significance of interior decor.

SYNOPSIS:

Jacqueline Kennedy takes us on a tour of the White House, newly decorated under her supervision. This film enlightens and motivates students toward a new understanding and appreciation of the cultural importance of furniture and interior decor. It also emphasizes cultural progress and American traditions. It may, therefore, be used for a study of family relationships.

SUGGESTED PREPARATION OF THE CLASS:

Although pupils will enjoy this film without preparation because of its emotional and patriotic appeal, far more will be obtained from it if students have previously learned something about period furniture. It is suggested that the teacher use the CUE lesson on "Furniture in History" and "Dictionary of Furniture" to provide an understanding of furniture as an art form.

Explain to the class that furniture and decor like other art forms reflects the society of its creators and users. The Kennedy interest in the arts which led to the redecoration of the White House is symbolic of the upsurge of interest in the arts burgeoning in our culture.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Prints and pictures that relate to the history of our country.
- Kinds of tableware in use today.
- Kinds and conditions of furniture in stages of restoration.
- Selections in wallpaper and its significance in history.
- Particular pieces of furniture of importance.
  (Wing chairs, chests, sofas, mirrors, and pier tables)
- Functions of the rooms, and arrangements in furniture appropriate to functions.

PRESENT MEDIA

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the film with pupils using questions such as:
    - Which pictures did you see that tell a story of our American heritage?
    - How would you describe some of the pieces of china and silverware which are used at state dinners?
    - What pieces of furniture are in the process of restoration?

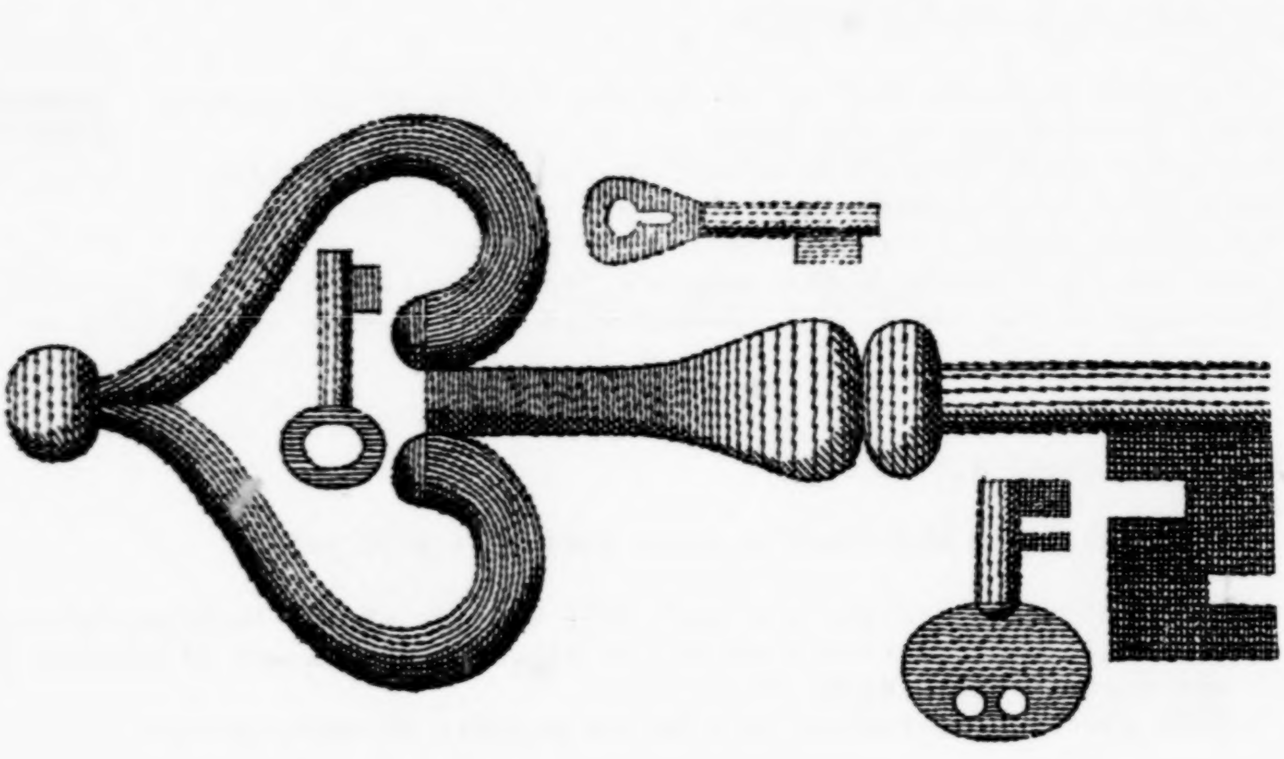
- Where have these pieces of furniture been found?
- What will happen to some of this furniture if it is not acceptable to future presidents?
- What is the significance of the wallpaper design?
- How does furniture arrangement affect the use of a room?
- In what ways has seeing this film enriched your understanding of American progress in culture?
- Why is it important that the White House be tasteful, beautiful, but not overly astentatious?

2. Compare the White House with Palace at Versailles, the art treasures of the Kremlin (CUE), to see how these structures reflect the lavish life of a monarchy as contrasted to the official residence of a democracy.

RELATED MATERIALS:

"Furniture in History" - Cultural History Research CIE Industrial Arts.

"Dictionary of Furniture" by Edith Gaines - Woman's Day, August 1960



List of Producers

Aluminum Company of America
230 Park Ave.
Manhattan, N. Y.

American Cyanamid Company
Fibers Division
111 West 40th St.
New York 18, N. Y.

American Wool Council
520 Railway Exchange Bldg.
Denver 2, Colo.

Association Films, Inc.
347 Madison Ave.
New York 17, N. Y.

Avon Corporation
Rye, N. Y.

Bailey Films, Inc.
6509 DeLongpre Ave.
Hollywood, Calif.

Colorado Flower Growers Association
901 Sherman St.
Denver, Colo.

Columbia Records
799 Seventh Ave.
New York, N. Y.

Contemporary Films, Inc.
267 West 25th St.
New York, N. Y.

Corning Glass Center
Walnut St.
Corning, N. Y.

Cultural History Research
Harrison 1, N. Y.

Walt Disney
16mm Film Division
477 Madison Ave.
New York, N. Y.

E. I. DuPont & Company
Film Distribution
Wilmington,Del.

Encyclopedia Britannica Films
1150 Wilmette Ave.
Wilmette, Ill.

Film Associates of California
11014 Santa Monica Blvd.
Los Angeles, Calif.

R. T. French
1 Mustard St.
Rochester, N. Y.

General Motors
1775 Broadway
New York, N. Y.

Hallmark Cards
Kansas City, Mo.

H. J. Heinz
Pittsburgh 30, Pa.

International Communications Foundation
9033 Wilshire Blvd.
Beverly Hills, Calif.

Japan Information Service
235 E. 42nd St.
New York, N. Y.

Japan Pub. & Trading Co.
Tokyo, Japan

Life Filmstrips
9 Rockefeller Plaza
New York, N. Y.

Lambert Laboratories
St. Louis, Mo.

Man-Made Fiber Producers Assn., Inc.
350 Fifth Ave.
New York, N. Y.

McGraw-Hill Co.
Text-Film Dept.
330 W. 42nd St.
New York, N. Y.

The Melamine Council
75 West St.
New York 6, N. Y.

List of Producers (concluded)

Montgomery Ward
Menands, N. Y.

National Gallery of Art
Washington, D. C.

Pendleton Woolen Mills
Portland, Ore.

Pittsburgh Plate Glass
632 Fort Duquesne Blvd.
Pittsburgh 22, Pa.

Platt-Munk Publisher
New York 10, N. Y.

Thorn Films
1229 University Ave.
Boulder, Colo.

Woman's Day Magazine
67 W. 44th St.
New York 36, N. Y.

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Robert M. Brown

Associate Director, Project CUE
Grace Nelson Lacy

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No 3

project CUE

culture understanding enrichment

HOME ECONOMICS

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
BUREAU OF SECONDARY CURRICULUM DEVELOPMENT
ALBANY 1963

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culture understanding enrichment , Home Economics

HOME ECONOMICS

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
BUREAU OF SECONDARY CURRICULUM DEVELOPMENT
ALBANY 1963

FOREWORD

This publication is one of five teacher guides prepared for use in Project CUE, an experimental project designed to increase cultural understanding and enrichment in the educational program by integrating carefully selected audio-visual items into the existing ninth grade curriculum in English, social studies, science, home economics, and industrial arts.

The thirteen schools participating in this experimental project during the 1963-64 school year will receive a basic packet in each of the subjects named above. The teacher guide sheets in this publication have been prepared as aids in that they suggest possible methods of presenting and utilizing with classes the audio-visual items in the accompanying packet. The thirteen schools participating in this program are:

A. J. Veraldi Junior High School, Middletown
Bronxville High School
Charles O. Dewey Junior High School, New York City
Chateaugay Central School
Draper Schools
East Greenbush Junior High School
Joan of Arc Junior High School, New York City
McArthur School, Binghamton
Niagara-Wheatfield Junior-Senior High School, Sanborn
Penfield Central School
Shenendehowa Central School, Elnora
Solvay High School
William Floyd High School, Shirley

The five basic packets and guides are presented to the schools at the start of the 1963-64 school year so that teachers will be able to use items whenever they best fit the curriculum. The items are not presented in any particular order, since it is not in any sense intended that the curriculum be shaped to their sequential use, but rather that individual items be selected by the teacher if and when they have potential for enriching the teacher's plan of work as the year progresses.

The materials contained in this packet of home economic lessons should be treated as purely supplementary material for the purpose of enriching instruction. An individual teacher may decide how much of the material enclosed to use. Effort has been made to correlate the cultural items with the established program in home economics for grade nine. The materials should in no way be considered a substitute for the established curriculum. Caution is advised against overburdening pupils with too much stress upon the follow-up activities; pupils may find themselves spending an excessive amount of time outside the classroom on such material.

The Project CUE curriculum coordinator, assigned by each participating school system will aid the teachers to gain a working knowledge of the contents of the packets and seek the teachers' evaluation of items in the packets, using the evaluation forms provided in this publication. The curriculum coordinator will prepare summaries of the teacher evaluations periodically. As the year progresses, the reactions and suggestions of the participating teachers and curriculum coordinators will be applied to the improvement of the packets and the guides so that a carefully screened, flexible packet for each of the five subjects and a similarly improved guide may be prepared.

The audio-visual specialist, assigned to Project CUE by the school system, will see that the essential equipment is available for the effective use of the packets and assist the teachers to master the proper use of the equipment. In general it is planned that the schools will be provided with most of the materials listed in the guides.

Based upon the results in the thirteen schools, a revised guide will be published and made available for Statewide and national use at the close of the year. The guide will include results of a sampling of student and teacher interviews, designed to evaluate the effectiveness of the program.

Project CUE is being undertaken with federal funds under Title VIIB of the National Defense Education Act. It is a joint undertaking of the Division of Educational Communications and the Bureau of Secondary Curriculum Development, with the cooperation of Department specialists in the five subject areas involved. General planning for the experimental work to be done in the 1963-64 school year was participated in by the following staff members: Lee E. Campion, Director of Educational Communications; Loran C. Twyford, Chief of the Bureau of Classroom Communications; Robert M. Brown, project director; Grace Lacy, associate director of the project; Vivienne Anderson, Acting Chief of the Bureau of Secondary Curriculum Development; Mildred F. McChesney, supervisor of social studies; Elnora D. Carrino, associate in English education, assigned to coordinate the English phase of the program by Walter V. Eddington, supervisor of English education; Hugh B. Templeton, supervisor of science education, Dorothy S. Lawson, Chief of the Bureau of Home Economics Education; Arthur F. Ahr, Chief of the Bureau of Industrial Arts Education; Vincent J. Popolizio, supervisor of art education, and Joseph G. Saetveit, supervisor of music education, served as consultants to the total project.

During the summer of 1963, the following consultants screened items for use in the five basic packets and drafted manuscripts for teacher guides in the following subject areas: social studies - Jerome Howard, teacher of social studies, Bronxville; English - William P. Manders, assistant principal and Project CUE coordinator, Bronxville; Edna W. Morgan, acting assistant principal, John S. Roberts Junior High School, New York

Margaret Mary Walsh, language arts supervisor, Arlington Public Schools, Pleasant Valley; science - Austin Leahy, teacher of science and Project CUE coordinator, Draper Schools; home economics - Kathryn B. McKenna, teacher of home economics, Chateaugay Central School; and industrial arts - Adrian H. Wood, vice principal and Project CUE coordinator, Chateaugay Central School.

The following Department specialists conferred with the consultants on matters related to content during their period of summer work: Walter V. Eddington, supervisor of English education; Elnora D. Carrino, associate in English education, Mildred F. McChesney, supervisor of social studies; Robert G. MacGregor, associate in science education; Dorothy S. Lawson, Chief of the Bureau of Home Economics Education; Ruth-Ellen Ostler, associate in home economics education; Arthur F. Ahr, Chief of the Bureau of Industrial Arts Education; Arthur J. Dudley, associate in industrial arts education; Robert S. Seckendorf, associate in industrial arts education. Grace Lacy, associate director of the project, worked closely with the consultants and had collected numerous items for them to review for possible use in the packets prior to their arrival. Jewell Ginn, consultant to the Division of Educational Communications, served the group as editor. Audna Clum, librarian at Averill Park Central Rural High School, helped prepare the final copy for publication. Vivienne Anderson, Acting Chief of the Bureau of Secondary Curriculum Development, coordinated the efforts of the subject specialists, the secondary curriculum bureau, the communications specialists and the consultants, working with Robert M. Brown, Project CUE Director.

The guides for home economics were reviewed for content by Dorothy S. Lawson, Chief of the Bureau of Home Economics Education and Ruth-Ellen Ostler, associate in home economics education. The final editing and preparation of the manuscript for publication were done by Herbert Bothamley, temporary associate in curriculum.

Gordon E. Van Hooft
Chief, Bureau of Secondary
Curriculum Development

Warren W. Knox
Assistant Commissioner
for Instructional Services
(General Education)

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Curriculum Area: Home Economics - Family Relationships and Child Development
Housing and Home Furnishings
Clothing and Textiles

Cultural Item: (Filmstrip with accompanying Record)
"American Painting in History at the National Gallery of Art"
68 frames. (color). Lecture script

Preparation of the Class:

(1) As the class studies the ever-changing patterns of family life in the United States, this filmstrip can present to pupils concepts of our American heritage. Paintings and other works of art shown in the filmstrip, trace the development of art and architecture from the early Indian cultures to that of the 20th century. The countries from which our ancestors came and their ways of life are reflected in the paintings.

(2) Tell pupils that they will see a portion of a filmstrip and hear a narrator describe family living in early America as background of family living in America today.

(3) The following day the second portion may be shown in the same manner.

Pupils Should Look For:

- Types of shelter and development of housing from the early Indian huts to modern homes of the 20th century
- Kinds of art pieces created
- Varieties of food available and ways of preparation
- Types of dress worn by various nationalities
- Subjects painted and colors employed
- Facial expressions of human figures portrayed in paintings
- Names of famous American painters
- Kinds of communication in early American life
- Comparisons of early days and present-day family life

Presentation of the Filmstrip and Accompanying Record.

Follow-up Activities:

(1) Using the discussion method, the class may evaluate the entire filmstrip. Include such questions as the following:

(a) What kinds of materials and styles in house construction are characteristic of each of the following peoples: Indian, Swedish, Spanish, Quaker pioneers in America, and present-day builders?
(b) What would influence these people to use these particular materials and styles?

(c) What objects of Indian art are shown and what did they symbolize?
(d) How do present-day methods of travel between England and America compare with those of the Virginian colonists in colonial times in terms of the time it took?
(e) Which fiber for clothing is being prepared by the Swedish people in one of the paintings?
(f) Which foods are typical of the various colonists?
(g) What is meant by the term "primitive" painting?
(h) How did artists portray the working people in their pictures? (The artist drew them to appear muscular.)
(i) How did facial expressions of figures reflect their mode of life?
(j) What were some of the kinds of recreation depicted in the paintings that were indicative of their social life?
(k) What is the distinction between imaginative and realistic art?

(2) Place on the chalkboard a list of artists' names and a list of the paintings which are shown in the filmstrip. Ask pupils to match the artist's name with his painting.

(3) Let each student contribute her idea of what she would paint if she were attempting to portray American life today. Discuss these ideas. Perhaps some of the students may paint or draw such pictures in art class. Make a bulletin board display of them.

Curriculum Area: Home Economics - Housing and Home Furnishings
Food and Nutrition

Cultural Item: (16 Flat Pictures--color prints) "Asia Series--Iran"
International Communications
Foundation

Preparation of the Class:

(1) The teacher may explain that as the pictures from "Bounty of Foods" in *Life* magazine were shown to the class, it had been emphasized that many of the fruits and vegetables originated in Persia (Iran). This series of pictures on Iran will deepen our understanding of the people of this country, their works of art, and their way of life.

(2) Bring a map or globe to the classroom and point out the location of Iran.

Pupils Should Look For:

- Foods of Iran
  (Fruits, rice, cheese, lamb, bread)
- Manner of eating
- Pottery and chinaware used
- Skills in rug weaving and metal crafts
- Types of housing
- Clothing of men and women
- Architectural buildings
  (Palaces, mosques, tombs)
- Jewels used in decoration
- Methods of transportation

Presentation of the Pictures.

Follow-up Activities:

(1) Use information given on prints for class discussion.

(2) Evaluate the picture series with questions such as:

(a) What kinds of foods are produced and served in Iran?
(b) In what crafts do the people excel?
(c) What architectural buildings did you observe that show beauty in design and decoration?
(d) What is the significance of the arrangements of colored tiles in the structures?
(e) What jewels are used to decorate the famous thrones?
(f) How would you describe the handmade pottery which enhances the living room?
(g) What characteristics in dress did you observe?
(h) What Persian poets are well known among English speaking people? (Omar Khayyam, author of "Rubaiyat")

(3) Have the class prepare some typical foods of Iran as kebobs (meats such as lamb, on a skewer).

(4) Have some students trace the history of some of our fruits like the peach and melon.

(5) Have students locate lines in poetry or literature which describe food. Use these along with photographs or drawings for a bulletin board display.

(6) Have a student give a report on "The Peacock Throne".

Additional Suggested Source:

Life magazine article on Iran

Curriculum Area: Home Economics - Clothing and Textiles

Cultural Item: (Film) "Autumn Color"
7 min. (color). Thorne Films

Preparation of the Class:

(1) This film may be used to show the relationship of the seasons to the fabric colors used for clothing. Beyond this, the film can do much to make pupils more aware of the beauty of color in their surroundings.

(2) The class previously should have acquired a basic knowledge of color.

(3) Arrange a display of a few fabrics or fashion photographs which show new fall patterns and colors. These will be used in the discussion.

Pupils Should Look For:

- The spectrum of colors which is found in nature
- Warmth in colors
- Variety in values and textures
- Beauty and meaning in the colors that surround us
- How colors affect our feelings
- The relationship of colors to fabrics

Pupils Should Listen For:

Mood created by the piano accompaniment

Presentation of the Film.

Follow-up Activities:

(a) Which colors of the spectrum did you discover as you viewed the film?
(b) What is the effect of warm colors upon the individual?
(c) Why do red dresses appear more suitable on a day in winter than on a day in summer?
(d) Why are these colors called "advancing" colors?
(e) How do dimensions in color give variety?
(f) How do the seasons affect colors in fabrics?

(2) Ask pupils to examine the fabrics on display and determine their hues on the color wheel, their values, and intensities. Emphasize in the discussion an individual's coloring in relation to color of fabrics.

Suggested Related Activity:

Choose a painting done in warm colors from the Metropolitan Seminars or a color photograph of fall scenes.

(a) Make a collage of swatches of fall fabrics or paper painted in tones related to or suggested by the painting costume
(b) Or dress a manikin or design a costume in a color scheme suggested by the painting or photograph.

Curriculum Area: Home Economics - Food and Nutrition

Cultural Item: (Flat Pictures) "Bounty of Food"
from *Life* magazine, November 23, 1962

Preparation of the Class:

(1) The teacher may explain that all of the senses are appealed to and satisfied by food. As pupils make plans for attractive and interesting family meals, variety, color appeal, and texture play an important role. The natural, pleasing colors of foods and varieties of texture are portrayed beautifully in these pictures.

(2) The illustrations can be used to help pupils become familiar with varieties in fruits and vegetables, their geographical origins, and table arrangements that can be made by combinations of fruits and vegetables.

(3) Inform the class about the origin of some of the fruits and vegetables as stated in the magazine. Tell them that they will soon have an opportunity to study one of these countries, its foods, its people, and its works of art.

(4) Explain to the pupils the meaning of the word "texture."

Pupils Should Look For:

- Kinds of fruits and vegetables in the pictures
- Colors and textures in fruits and vegetables
- Effective arrangements of fruits and vegetables
- Artistic qualities observed in the illustrations

Presentation of the Pictures.

Follow-up Activities:

(1) Discuss the pictures with pupils, using questions such as:

(a) What colors in fruits and vegetables do you observe in the pictures?
(b) How many kinds of vegetables and fruits can you identify?
(c) How would you describe the difference in texture in the foods?
(d) Which vegetable or fruit has the greatest eye appeal for you?
(e) How does size or mass in a fruit or vegetable affect the picture?
(f) How would these foods appeal to your five senses?
(g) Can you describe occasions in your home in which a table arrangement of fruits and vegetables might be used?
(h) What nutritive values are supplied by these foods?
(i) Of what value is it to learn that some of these foods were known to Persians 25 centuries ago?

(2) Plan with pupils the materials, fruits, and vegetables needed to make table arrangements. On the following day when these are brought from home, have each prepare a pleasing and artistic arrangement.

(3) Ask for some volunteers in the class to arrange a bulletin board which will consist of a world map and cutout pictures of fruits and vegetables. Colored yarns and pins may be used to show the geographical location of origin of each.

Curriculum Area: Home Economics - Family Relationships
Housing and Home Furnishings

Cultural Item: (Film) "Ceramic Arts of Japan"
17 min. (color). Available free. Ideal Pictures

Preparation of the Class:

Call attention to the fact that dishes are called "china" because back in the Stone Age the people of China learned to make pottery. In the course of time they learned to harden and glaze it by baking it at a high temperature.

In the 13th century the Japanese influenced by China began to make pottery. The craft continues to this day. Since the Japanese are by nature highly artistic and skilled craftsmen, Japanese ceramics are some of the most beautiful in the world.

Pupils Should Look For:

- The use of the first ceramic utensils
  (The tea ceremony)
- The Japanese love of simplicity and formality in the tea ceremony
- The way in which porcelain material is prepared
- The skill of the potter and the artists who decorate the ware
- How glaze is prepared and applied
- How the ware is fired in the kiln
- The qualities which the craft reveal about the Japanese people
  (Their manual skill, high craftsmanship and artistic spirit)

Pupils Should Listen For:

Descriptions of the way the red glaze was developed

Presentation of the Film.

Follow-up Activities:

(1) Discuss items under "Pupils Should Look For."

(2) Arrange for an exhibit of Japanese pottery. The exhibit may also include ceramicware from other countries such as the United States, England, and Denmark.

(3) Compare qualities of articles from different countries.

(4) Ask the art teacher to give a demonstration of the potter's wheel, or visit a pottery shop, or artist studio, or visit the china department of a local department store.

Curriculum Area: Home Economics - Clothing and Textiles
Housing and Home Furnishings

Cultural Item: (Film) "Color Keying in Art and Living"
10 min. (color). Encyclopaedia Brittanica
Films

Preparation of the Class:

This film may be used also in the study of home decoration. The film shows the use of color in everyday life, the breaking up of light into the spectrum, and related color information. Examples of this color keying are given for use in dress, make-up, and home decor.

Pupils Should Look For:

- Effect produced by light when it passes through a glass prism
- Differences in intensity of a color created by surrounding it with its complement or with black
- Feelings which the artist intended to produce with color in the painting, "Winter"
- Ways to emphasize color in dress
- Application of these principles to the decoration of the home, to make-up

Presentation of the Film.

Follow-up Activities:

(1) Use a glass prism (borrow from the science department) to demonstrate the formation of the spectrum.

(2) Discuss the film using questions such as:

(a) What are the primary colors?
(b) How are the secondary colors formed with pigment?
(c) How can we accent the color of the eyes, the hair, and the dress?
(d) What examples of color illusions are shown in the film?
(e) How are our emotions and senses influenced by color? (Point out the importance of this in rooms in which we live and work, in offices and factories.)
(f) Why is it important to analyze colors and understand the underlying principles of color relationships?
(g) In what ways can this film be of value in the study of home furnishings?

(3) Ask two volunteers to make a large color wheel to place on the bulletin board for more intensive study.

(4) Relate the principles of color just learned to individuals in the class by analyzing their color make-up and their color combinations in dress.

(5) As a home assignment ask pupils to bring to class fashion illustrations from magazines. Use in the opaque projector in order to discover color harmonies in dress (analogous, monochromatic, complementary, triad).

(6) On the flannel board place colored cutouts of separates in dress, such as blouses, sweaters, and skirts. Ask pupils to combine these to illustrate pleasing color combinations.

(7) Make a design for some object or ensemble. Paint or color it following one of the following color schemes:

(a) Monochromatic
(b) Analogous
(c) Complementary

(8) Show by use of color swatches or pieces of construction paper how colors may be greyed or keyed up by the juxtaposition of another color or other colors.

Curriculum Area: Home Economics - Housing and Home Furnishings
Clothing and Textiles

Cultural Item: (Film) "Discovering Color"
16 min. (color). Film Associates of California

Preparation of the Class:

(1) This film presents basic information of color knowledge and concepts. In simple statements it explains the color wheel and the meaning of the qualities of color (hue, value, and intensity). Examples of color in fruits, flowers, and other media, all of which exist around us, help us to interpret the meaning of these terms.

(2) To keynote the film the teacher may place on the flannel board, in disarranged order, swatches of colored fabrics or construction paper. The purpose is to challenge pupils to rearrange them harmoniously after seeing the film.

(3) The teacher should stress that the film will help pupils to understand color and furnish a basis for making choices of color harmonies.

Pupils Should Look For:

- Colors of the spectrum
- Qualities of a color
  (Hue, value, intensity)
- Hues which are warm or cool, and examples of each
- Ways by which secondary and intermediate colors are made
- Tints and shades in color
- Illustrations of color in the surroundings

Presentation of the Film.

Follow-up Activities:

(1) Ask a pupil to volunteer to arrange the swatches of color on the flannel board to form a color wheel.

(2) The film may be discussed with such questions as:

(a) What are the primary colors? The secondary colors?
(b) What is the meaning of the term: "hue," value," "intensity"?
(c) Which colors are considered cool colors?
(d) In what ways can the understanding of "warm" and "cool" colors be applied to our choices in clothing?
(e) Which colors are considered warm colors?
(f) How do the warm and cool colors affect the size of the figure?

(3) Divide the class into pairs. Ask each pair of pupils to select one of the following items and create a design, using colored paper:

(a) Related hues
(b) Related values
(c) Related intensities
(d) Contrasting hues
(e) Contrasting values
(f) Contrasting intensities

(4) Ask two pupils to select and mount colors which represent certain moods, as anger, dignity, calmness, or gaiety.

(5) Ask the pupils to show and explain to the rest of the class their creative works in color and discuss them.

Curriculum Area: Home Economics - Housing and Home Furnishings
Clothing and Textiles

Cultural Item: (Film) "Discovering Texture"
17 min. (color). Film Associates of California

Preparation of the Class:

(1) This film can be used to help pupils observe textured beauty in various materials and in all living things.

(2) Place before the class two articles of clothing which denote texture differences, such as a tweed skirt and a silk blouse. Also display a piece of pottery and a china plate.

(3) Tell the pupils that these kinds of media will be used in the discussion following the film showing.

Pupils Should Look For:

- Descriptive adjectives that are applied to textures
- Variations in textures in nature
- Effects of light on objects which cause changes in the appearance of texture
- Ways of creating variety in textures using tools
- Differences in textures in housing construction materials

Presentation of the Film.

Follow-up Activities:

(1) The teacher and pupils may evaluate the film shown by class discussion of questions such as:

(a) What are some common words used to describe textures?
(b) How do living things show differences in texture?
(c) What variations in texture can you identify in this room?
(d) In what ways can methods of painting vary the textural quality of the finished product?
(e) How can objects have more than one texture?
(f) How do you determine which textures belong together and which do not?
(g) Of what value to you is an understanding of textures?

(2) As the pupils examine the garments and objects on display:

- Call upon some members to give their reactions to textural variations by the sense of touch.
- Ask other pupils to explain the role of light in seeing the texture of objects.

(3) Summarize the film in relation to pupils' understanding and appreciation of textural beauty.

(4) Ask pupils to bring to class scraps of all kinds of material or objects which have a wide variety of textures. Such textures might be nubby woolen, angora, velvet, satin, sandpaper, corrugated cardboard, net, gauze, steel wool. Have them make collage designs on cardboard or paper of these materials, attempting to:

- Achieve an interesting design
- Follow good design principles
- Secure a pleasing variety of smooth and rough textures

(5) Secure scraps or discarded sample books of drapery and upholstery fabrics or photos of them. Have students select pleasing combinations for room decor.

(6) Scraps of garment fabric may be used to suggest dress designs and combinations of material in a costume.

Curriculum Area: Home Economics - Family Relationships and Child Development
Housing and Equipment
Clothing and Textiles

Cultural Item: (Film) "Four Families"
2 reels. Part 1, 30 min. Part 2, 31 min.
McGraw-Hill Films

Preparation of the Class:

(1) As the pupils discover and attempt to solve the problems involved in the rearing of the young child, this film will emphasize comparisons of similar situations in four different countries--India, France, Japan, and Canada. Typical national characteristics of each country are reflected in the portrayal of family life.

This film may have equal value in the areas of family relationships or of housing and equipment.

(2) The two parts of the film may be shown on successive days.

Pupils Should Look For:

- Types of housing in the four countries--India, France, Japan, and Canada
- Meal patterns which are characteristic of each nationality
- Facilities in the home
- Demonstrations of affection for the young child which are common in all countries
- Procedures in the baby's bath
- Toys, playthings for children
- Roles of women in the family
- Characteristics of dress for children and adults
- Evidences of religious beliefs
- Evidences of discipline with children

Pupils Should Listen For:

Lullabies representive of each country

Presentation of the Film.

Follow-up Activities:

(1) Divide the class into four groups with a recorder appointed for each group. Assign one country (India, France, Japan, or Canada) to each group. Allow ten minutes for a "buzz session" in which the groups will discover and record information on the following topics:

(a) Characteristic meal patterns of the country
(b) Equipment and facilities in the home
(c) Signs of affection for the baby and other children

(d) Forms of play for children
(e) Steps in bathing the baby
(f) Roles of women in the home
(g) Types of dress for adults and children
(h) Sizes of homes and construction materials used
(i) Family incomes that are typical of the average family
(j) Indications of religious beliefs

(2) Bring the entire class together and discuss all of the areas listed above, making comparisons of each country.

(3) Make a plan with pupils for constructing a type of dress characteristic of each of the four countries.

(4) Encourage correspondence with a pen pal in at least one of the four countries described in the film.

Curriculum Area: Home Economics - Food and Nutrition
Family Relationships

Cultural Item: (Filmstrip) "Ground Beef—Passport to Far-Away Eating"
36 frames. (color).
Evaporated Milk Association

Preparation of the Class:

(1) Before meeting with the class the teacher should read the introduction of the "Teacher's Guide," prepared especially for this filmstrip.

(2) Discuss with the class the following points.

  (a) Popular and varied uses of ground beef as a basic food
  (b) A variety of ways that ground beef may be prepared (Broiled, baked, grilled, as sandwich, steak, meatballs, meat loaf)
  (c) The use of spices and herbs in cooking and those spices and herbs used most frequently by other countries
  (d) The value in learning cultural backgrounds through the common language of foods

Pupils Should Look For:

- Comparisons of the manner in which ground beef is prepared and served in Germany, Italy, France, Spain, Greece, Russia, Japan, China, and Sweden
- Ingredients that are added to the meat
- Spices, herbs, and certain foods that are associated with certain countries
- Kinds and types of table arrangements, dishes, decorations, covers, and silverware representing different countries
- Words and expressions related to foods that we use which originated in other countries

Presentation of the Filmstrip.

Follow-up Activities:

(1) Discuss with the class questions such as the following.

  (a) Which herbs and spices are typical of the different countries? Which of these are available in our groceries? Which are not?
  (b) What accessories and decorative arrangements portray the cultural backgrounds of each country? These might be listed on the board or written on paper with pencil markers and placed on a flannel board for the class to see.

(2) Individual research readings on foods of other countries by interested students may be reported to the class.

(3) Divide the class into groups to prepare a main dish using a recipe characteristic of a particular country as given in the "Teacher's Guide."

(4) Have the class prepare a buffet meal which is typical of another culture. Ask pupils of varied nationalities within the class group to contribute added information on family foods and compile additional recipes. Pupils may add to the atmosphere of the occasion by dressing in native costume.

(5) A resource person in the community may be asked to demonstrate the preparation of a typical main dish of her culture.

(6) As home experiences, the pupils should be encouraged to prepare these and other main dishes and report results to the entire class.

Curriculum Area: Home Economics - Family Relationships and Child Development
Food and Nutrition

Cultural Item: (Slides and accompanying Record)
"Guided Tours of the World - Hawaii"
32 frames. (color). Record
Panorama--A Service of Columbia Record Club

Preparation of the Class:

The slides and accompanying record may follow the showing of the film, "Hawaii's History". This presentation will broaden the pupils' understanding of the beauty of a vanishing culture. It describes and shows their gardens, temples, and ancient pageantry.

The teacher may indicate to the class that they have previously seen the film "Hawaii History" and you prepared some typical foods of our fiftieth state in the United States. Let us now take a very close look at the Islands through the medium of color slides to observe other areas of their art and culture.

Presentation of Slides and Record.

Pupils Should Look For:

- Ceremonies which are reminiscent of the past
- Statues in bronze
- Temple erected for the Mormons
- Parks with Japanese influence
- Luaus and food celebrations
- Natural canyons
- Variety and beauty in flowers and plants
- Customs in dress and in the dance

Follow-up Activities:

(1) In discussion of the slides and record, consideration may be given to such as those suggested below:

    (a) How would you describe some of the ways in which the Hawaiian people conduct festivals and food celebrations?
    (b) What is the background history of the bronze statue?
    (c) What are some of the characteristics of their parks and gardens?
    (d) How would you describe the temple shown in the slides?
    (e) What are some of the tropical plants and flowers?
    (f) What foods did you see that were not shown in the previous film on Hawaii?

(2) The teacher may summarize the values and informative points which the slides and film have brought to the class.

(3) The teacher may bring to class some examples of Hawaiian dress and accessories--muu muus, leis, and grass skirts.

(4) Invite a local person who has visited Hawaii to talk to the class.

Related Sources:

(Filmstrips and Record)	"Folk Songs of Our Pacific Neighbors" Bowmar Co., Inc., 12 Cleveland Street Valhalla, New York

Curriculum Area: Home Economics - Family Relationships and Child Development
Housing and Equipment, Food and Nutrition

Cultural Item: (Slides and Record) "Guided Tours of the World--Japan"
32 frames. (color). Record
Panorama--A Service of Columbia Record Club

Preparation of the Class:

The film "The Japanese Family" has previously been shown to the class.

The teacher may say to the class, "As we studied family relationships in the film 'The Japanese Family,' we saw portrayed the unity and the activities in the life of a particular traditional Japanese family. Although the large cities in Japan have become westernized, when we move to the countryside, we leave behind this influence and find the beauty of old Japan. In the slides and the accompanying record will be seen the artistic qualities of the people and their deep love of nature."

Pupils Should Look For:

- Houses constructed of wood, paper, and straw
- Statues--Buddhas in clay and in bronze
- Shrines and palaces
- Wood block printings
- Dramatic arts--puppet shows
- Tea ceremonies
- Geisha dancers--their costumes, their poise, their performances
- Creative arts--flower arrangements, tortoise-shell ware, and wood carvings

Presentation of the Slides and Accompanying Record.

Follow-up Activities:

(1) The slides and record may be discussed by asking questions such as:

  (a) What features in Japanese houses are being adopted in American houses?
  (b) What famous statues did you observe, and what do they symbolize?
  (c) Which shrines were most interesting to you, and what were their historical backgrounds?
  (d) What is the significance of the "spook lanterns"?
  (e) How would you describe the methods and skills involved in block printing?
  (f) What other creative arts are characteristic of Japan?
  (g) What is the history of the puppet shows, and what are their contributions to life?
  (h) How would you describe the costumes of the country?

(2) The teacher may summarize the importance of information acquired from the slides on Japan and their relationship to the unit of study.

(3) Ask some pupils in the class to make a Japanese costume for a mannequin.

(4) Show to pupils and discuss with them three Japanese prints from Metropolitan Seminars in Art: Plates 53 and 54 in Portfolio 5, and Plate 119 in Portfolio 10.

(5) Students may enjoy a real Japanese formal tea ceremony to gain insight into the simplicity and beautiful ritual of Japanese life. Green tea and whisks may be secured at import houses.
(See Japanese Consulate film "Treasures of Japan" for this and many other aspects of Japanese arts.)

Suggested Related Sources:

"Japanese House - Interior and Exterior", by Ishimoto; Crown Publishing Company, New York. 1963

Curriculum Area: Home Economics - Food and Nutrition
Family Relationships and Child Development

Cultural Item: (Slides and Record)
"Guided Tours of the World--Thailand"
32 frames. (color).
Panorama--A Service of Columbia Record Club

Preparation of the Class:

(1) In addition to these slides, the film "Siam" may be shown as part of the study of food patterns of various countries.

(2) Although the country of Siam (Thailand) may have been known best for its Siamese twins, blue-eyed cats, and a musical entitled "The King and I," it is a land rich in splendor and works of art.

The teacher may explain to pupils that the colored slides and accompanying record will increase their understanding and appreciation of the heritage and culture of Thailand.

Pupils Should Look For:

- Architectural structures, such as temples, palaces, monuments
- Statues, for example, Buddha in stone and bronze
- Wood carvings and lacquered tables
- Art in umbrella painting
- Foods which are typical of Thailand
- Dancers--their gestures, their costumes

Preparation of the Slides and Accompanying Record.

Follow-up Activities:

(1) In discussion of the slides and record, consider such questions as:

(a) How would you describe the temples of Thailand?
(b) What are the characteristics of the costumes of the dancers?
(c) What hand carvings did you observe?
(d) What exotic foods and fruits do they use?
(e) Of what significance are the spirit houses?
(f) What kinds of arts and skills are shown in the slides?

(2) Ask pupils to make a table arrangement of fruits which are typical of Thailand.

Curriculum Area: Home Economics - Family Relationships and Child Development
Home Nursing

Cultural Item: (Book) Origami Leaflets - Japan Society
Happy Origami, Japan Publication Trading Co. Ltd.
Tokyo, Japan

Preparation of the Class:

(1) Origami, a kind of Japanese paper sculpture, is a suitable hobby for a wide range of age groups. This book gives a new and fascinating approach to art activities that lead to creative expression by convalescing persons or youth.

(2) Prior to the meeting with the class, the teacher should become familiar with the types of objects of art that can be constructed. She can select and make one very simple object, following directions in the book and suspend it from the classroom ceiling, if possible. Inform the pupils that today they will see a demonstration, given by the teacher, on a creative paper-folding art which came to us from the Orient.

Pupils Should Look For:

- Kinds and characteristics of paper that can be used
- Sizes of paper that are adaptable for use
- Steps in creasing and folding
- Variations in pattern that are possible
- Limited time needed for construction
- Artistic appeal of the object

Presentation of the Demonstration.

Follow-up Activities:

(1) Divide the class into groups of four and distribute materials which are essential for construction. Ask each pupil to make the same art object according to the steps observed in the demonstration. Each member of the class will construct a paper-folding object and combine all objects to form a mobile.

(2) Explain to the pupils the origin of paper-folding art and its introduction into our country.

(3) Show the class other patterns which are possible to make by displaying the book.

(4) Ask pupils to describe ways in which this creative art could be used to entertain and amuse convalescing patients.

(5) Ask the class to name other people who might enjoy this art and other occasions in which it might be interesting and effective in family life.

(6) Plan with the pupils the ensuing day's lesson in which they may select other patterns and put their own ideas into the creative art objects.

(7) Make a mobile of several of the folded paper designs.

Curriculum Area: Home Economics - Family Relationships and Child Development
Food and Nutrition

Cultural Item: (Film) "Hawaii's History"
20 min. (color). Film Associates of California

Preparation of the Class:

As the pupils study the foods of other cultures, Hawaiian dishes may be more familiar to them than those of other nationalities. This is quite understandable for Hawaii, our fiftieth state, has enriched American life in a variety of ways, including its foods. The film may be shown to introduce the study of eating habits of other peoples. It traces the progress of the Hawaiians from early history to the present-day mode of life.

The teacher may place on the bulletin board some colored illustrations from magazines on foods, textiles, and wood carvings of the Hawaiian people. The aim is to make students aware of the interdependence in their lives and those of other people and cultures.

Explain to pupils that the film they are about to see will suggest new ideas in foods for preparation in class and at home.

A tour of Hawaii using slides with accompanying record will be presented later in the week. This will give additional information and increased understanding of Hawaii, its temples, statues, celebrations, and its natural beauty.

Pupils Should Look For:

- Early grass houses and modern houses in cities
- Kinds of foods which are characteristic of Hawaii
- Certifacts used in construction of utensils
- Textiles which are made from the bark of trees
- Wood carvings--their beauty and the skill involved to make them
- Dances and their symbolism
- Characteristics of the people
- The following Hawaiian words--luau, tapa cloth, muu muu, poi, lei
- Changes in ways of living from the days of native kingdoms to American communities

Presentation of the Film.

Follow-up Activities:

(1) Discuss the film with the pupils using questions such as:

(a) What characteristics of the Hawaiian people did you observe?
(b) How would you describe the making of poi?
(c) What utensils were used for serving foods and how were they made?

(d) What other kinds of foods did you see in the film?
(e) How were the fabrics made?
(f) What kinds of dances are typical of the country?
(g) What is the meaning of the following Hawaiian words?
Tapa cloth, muu muu, poi, lei?

(2) Plan with pupils an opportunity to experiment with Hawaiian foods, customs, and social attitudes. Divide the class into two groups. Ask one group to make plans for the preparation and serving of Hawaiian foods suitable for a special occasion; the other group may plan appropriate table arrangements and some decorations for the room using the Hawaiian theme. Have the party on the second day after the film showing to allow time for marketing and pre-preparation.

(3) Evaluate the party in terms of foods, table appointments, and decorative arrangements which were in the Hawaiian theme.

(4) Show the paintings of Paul Gauguin from the Metropolitan Seminars in Art. Although these are painting of Tahitians, they are Polynesian and much like the native Hawaiian. Also see Plate 48, Portfolio 4, "By the Sea" National Gallery reproduction in the school exhibit collection.

Curriculum Area: Home Economics - Housing and Home Furnishings
Food and Nutrition

Cultural Item: (Book) "Ikebana" by Hiroshi Ohshi

Preparation of the Class:

(1) "Ikebana" is a Japanese expression meaning spirit and beauty in flower designs and arrangements. According to Japanese art, all flowers are arranged in three lengths to form a triangle; the tallest represents Heaven, the next in length represents mankind, and the shortest represents the earth. The "Ikebana" is never considered alone but always in harmony with its environment.

Creative art in flower arrangements can be easily made a part of the study of beauty in arrangements of home furnishings and accessories. Pupils may find in this centuries-old art of the Japanese a new interest, understanding, and creative skills.

(2) The teacher may read to the class passages from the book which indicate the religion of the Japanese, their love of nature, and their interpretation of it in forms of art.

The book may be held for all to see or be put in an opaque projector and projected on a screen or wall as the students observe the theme, color, line, and texture in arrangements.

Pupils Should Look For:

- Beauty in composition
- Simplicity in line and color
- Illustration and symbolism of the triangular shape
- Harmony in color, form, and proportion in the arrangements

Presentation of Pictures through the Opaque Projector.

Follow-up Activities:

(1) With pupils participating, discuss the illustrations in the book Ikebana using the topics suggested above.

(2) Ask the pupils to look for illustrations of flower arrangements in magazines. Analyze and compare them with those shown in the book.

(3) The teacher may divide the class into three or four groups, asking each group to plan and collect the kinds of flowers, containers, and materials needed to make an arrangement on the following day. Pupils may bring branches, driftwood, figurines, grasses, or flowers from their homes; and the teacher may supplement with added materials.

Additional Suggested Materials:

(Brochure) Flowers and You. Society of American Florists, Sheraton-Park Hotel, Washington 8, D.C.

Curriculum Area: Home Economics - Housing and Home Furnishings
Food and Nutrition

Cultural Item: (Film) "Ikebana"
17 min. (color). Ministry of Japan
Available free. Ideal Pictures

Preparation of the Class:

It may be explained that the Japanese people have two qualities which are evident in this film: First, they have a deep love of nature which is revealed in all their art and ways of life; and second, they are extremely artistic about even the smallest aspects of daily life. These qualities are apparent in the ancient and beautiful art of "Ikebana" or flower arranging in which everything is reduced to its barest essentials to give the lines and flowers the quintessence of purest beauty.

Pupils Should Look For:

- The way in which flowers are used to symbolize all nature to produce beauty of form in space
- The differences between traditional and 20th century "Ikebana"
- Creations of unusual materials

Pupils Should Listen For:

- The basic idea of traditional "Ikebana"
  (A single flower draws space together)
- The underlying reason for "Ikebana"
  (Flowers are transformed by "Ikebana" into fresh form and more eloquence than found in nature)
- The kinds of feelings "Ikebana" trys to portray
  (Strength, tranquillity, dynamic rhythm, quiet harmony, serenity)

Presentation of the Film.

Follow-up Activities:

(1) Discuss with the class:

(a) Does "Ikebana" allow any creative freedom within the set rules?
(b) What aspect of the film showed you that "Ikebana" is an important part of the education of a Japanese girl?
(c) How do more modern forms of "Ikebana" allow for more creative freedom?

(2) Ask a class member to draw a design for "Ikebana" including the basic triangle.

(3) Have groups of pupils arrange flowers, twigs, branches, seed pods, leaves, bark, manzanita, or other foliage into "Ikebana" arrangements.

Curriculum Area: Home Economics - Food and Nutrition
Family Relationships

Cultural Item: (Flat Pictures in Brochure) "Invitation to Dining"
The Melamine Council

(Flat Pictures) Metropolitan Seminars in Art
Plate 4 (Portfolio 1)
Plate 83 (Portfolio 7)
Plate 25 (Portfolio 3)

Preparation of the Class:

(1) The teacher will discover in this brochure of twelve full-page color illustrations of table decor, unusual and varied ideas for creativity in tableware arrangements.

(2) These illustrations may be projected in an opaque projector for viewing.

Pupils Should Look For:

- Varieties of pattern in appointments
- Color harmonies in table setting
- Varieties of themes
  (Mexican, smorgasbord, Japanese)
- Types of menus which are suitable for different occasions
- Kinds of accessories that are appropriate for various occasions
- Types of centerpieces which add beauty to the meal

Presentation of Flat Pictures in Brochure.

Follow-up Activities:

(1) Use the discussion method to evaluate the lesson. The following topics are suggested:

(a) Types of menus which are nutritious and appealing
(b) Table appointments which are inexpensive, durable, and attractive
(c) Kinds of themes that are novel and appropriate for various occasions
(d) Color harmonies in mealtime settings
(e) Accessories which are well chosen and enhance table settings
(f) Centerpieces that are simple, appropriate, and creative
(g) Influences of other cultures on American eating habits

(2) Have the class select and prepare one menu making use of color harmony. The pupils may utilize swatches of color to decide on table decor and recipes printed in the brochure.

(3) Encourage pupils to seek beauty in table decor by emphasizing co-ordination of tableware and other accessories. Pupils may make original color schemes or use paintings as suggestions for pleasing color schemes. This may be done with the opaque projector to relate flat pictures in Invitation to Dining to the plates in the Metropolitan Seminars in Art by showing them in the following order:

Presentation of Flat Pictures (Plates 4, 83, and 25):

Plate 4 (Portfolio 1) "In the Meadow" by Renoir
Then display "Autumn Glory" in Invitation to Dining to show how the table color scheme might have been inspired by this painting.

Plate 83 (Portfolio 7) "View of Toledo" by El Greco
Show how the "Spring Violets" in the booklet is related in color scheme to the painting in Plate 83.

Plate 25 (Portfolio 3) "Starry Night" by Van Gogh.
Show how it is related in color scheme to the "Flower Box" table in the booklet.

Curriculum Area: Home Economics - Family Relationships and Child Development
Housing and Home Furnishings
Clothing and Textiles
Food and Nutrition

Cultural Item: (Film) "Japanese Family"
23 min. McGraw-Hill Films

Preparation of the Class:

(1) To stimulate class interest and curiosity about family life in another country, a bulletin board may be arranged with the theme, "Living Patterns of Other Cultures." This can represent people of any country, including Japan, in native dress; at work or play; their homes and their architecture. Many of these illustrations may be clipped from magazines.

(2) Ask the pupils to identify the country which the pictures represent.

(3) Explain to the class that they will see a film about a typical day in the life of a Japanese family.

Pupils Should Look For:

. Evidences of unity in the family
. The characteristics of dress in Japanese life
. The types of recreation for young members and adults
. The position of women in the home
. Typical foods and beverages
. The manner in which holidays are celebrated
. Religious practices
. The facilities in the home
. Family occupations
. Hospitality and courtesy in the family
. Values in Japanese family life which set their standards
. Appreciation of beauty in Japanese life

Pupils Should Listen For:

Oriental background music

Presentation of the Film.

Follow-up Activities:

(1) Give each pupil a mimeographed sheet on which to record observations from the showing of the film. List questions which cover the topics suggested above, such as:

(a) What kinds of recreation do young people enjoy in Japan?
(b) What acts of courtesy or hospitality are indicative of their manner of conduct?

(c) What type of dress is characteristic for girls, boys, and adults?
(d) What is the role of women in the home as compared with that of American women?
(e) Did you discover and can you describe any evidence of foods or beverages which are characteristic of Japanese families?
(f) What kinds of equipment or facilities are available in the home to prepare the meals?
(g) How do the people of Japan celebrate their holidays?
(h) How would you describe the puppet shows and the temples?
(i) Did you observe any acts of worship which indicate their religious beliefs?
(j) What occupation is carried on in the home?
(k) Did you find any basic characteristics which are common in the cultures of all societies?

(2) Discuss the preceding questions and reactions in the class group emphasizing comparison with American family life.

(3) Assign readings to the class on Japanese customs, mores, and cultural heritage to increase background information.

(4) Have the pupils bring in Japanese objects, clothing, or other articles for a room display.

Curriculum Area: Home Economics - Clothing and Textiles
Housing and Equipment

Cultural Item: (Film) "Line"
11 min. (color). McGraw-Hill Films

Preparation of the Class:

As the class begins the study of dress design, this film will stimulate interest and create an awareness of line as a basic element of all art and design. Qualities and characteristics, movement and purpose of lines are interpreted in drawings that make lines meaningful to the pupils.

The film is appropriate for showing in the curriculum areas of housing, home furnishings, textiles, flower arrangements, or whatever design is involved.

Pupils Should Look For:

- Characteristics of line
  (Length, attitude, and curvature)
- Mechanical lines
- Boundaries as determined by line
- Movements which are indicated by line
- Aesthetic forms of line

Presentation of the Film.

Follow-up Activities:

(1) Ask some of the pupils to draw lines on the chalkboard and interpret their meaning to the class.

(2) Select some pupils to come to the front of the room and ask the class to analyze their dress designs in relation to line effects.

(3) Divide the class into three groups. Ask the pupils to cut from magazines, pictures illustrating horizontal, vertical, and diagonal lines. Placing these on a flannel board, explain to the class ways of achieving height, width, or combinations of these.

(4) Summarize the value of the lesson on line by asking each pupil to state one fact that she has learned from the film itself or the discussion which followed.

(5) Ask the pupils to make sketches to show what they have learned about line.

(6) Pupils may sketch a design for a dress for themselves.

(7) Continue the study of line by using the following prints from Metropolitan Seminars in Art.
Read in Portfolio 5 of the Metropolitan Seminars in Art, beginning on page 5, about line in art in the Japanese prints, (Plates 53 and 54) and page 19 of Plate 58.

(a) Plate 53 (Portfolio 5) "Woman Dancer with a Fan and Wand" by Torii Kiyonobu
(b) Plate 54 (Portfolio 5) "Actor Dancing" by Torii Kiyotada
(c) Plate 58 (Portfolio 5) "La Primavera" (Spring) by Sandro Botticelli

Curriculum Area: Home Economics - Housing and Home Furnishings

Cultural Item: (Flat Pictures) "Mont Sainte Victoire" by Paul Cezanne
Metropolitan Seminars in Art
Plate 8 (Portfolio 1)

Preparation of the Class:

(1) As pupils are introduced to ways by which they can plan color schemes for a room, this painting may be used to exemplify one method.

(2) The teacher should study the picture carefully before the class meets in order to analyze possibilities in color harmonies. She needs also to familiarize herself with the artist's background and his style of painting.

Presentation of the Picture.

Pupils Should Look For:

- Colors (hues, values, and intensities) used in the picture
- Color harmony produced in the picture
- Composition
- Tendencies toward abstraction of forms
- Cezanne's intense interest in forms and shapes
- Color schemes in the picture which might suggest a color scheme for room decor.

Follow-up Activities:

(1) Using the above topics as guides discuss with pupils painting as a whole and study it in depth.

(2) The teacher may summarize the background of the artist and his style in painting.

(3) Divide the class into three groups. Ask each to plan a color scheme for a room in the home, using colors in different values and intensities, as suggested by the painting. Use color areas from magazine illustrations or advertisements to work out plans on construction paper.

(4) Evaluate the results of each color scheme after each group has explained its scheme to the entire class.

(5) Some students may wish to make a model room in which they carry out the planned color scheme.

Curriculum Area: Home Economics - Family Relationships and Child Development

Cultural Item: (2 Flat Pictures) "The Peale Family" by Charles Willson Peale
"The Bellelli Family" by Hilaire Germain Edgar Degas
Metropolitan Seminars in Art
Plates 74 and 75 (Portfolio 7)

Preparation of the Class:

These paintings may be introduced at any appropriate time in the study of family relationships. The purpose of showing these pictures is to discover in works of art the styles and objectives of each artist, and apply pupil interpretations to family living as represented in these two pictures.

The teacher may read in Portfolio 7 the background of each artist and the circumstances under which each painting was made.

Presentation of Painting:
Plate 74 (Portfolio 7) "The Peale Family" by Charles Willson Peale

Pupils Should Look For:

- Composition in the picture
- Colors used in the painting
- Dress of the period (1809)
- Expressions on the faces of the subjects
- Group divisions in the painting

Follow-up Activities:

(1) Discuss the painting as it is presented with questions such as:

  (a) How do the subjects show family unity and their feelings for each other?
  (b) Which figure is most erect and apart from the group?
  (c) How does the son, shown sketching, regard his mother who sits at the opposite end of the table?
  (d) What objects of interest do you find in the picture?
  (e) Are the colors which are employed gay, drab, or a mixture of each?
  (f) Do any of the family members show worry, anxiety or cares?
  (g) In real life are family members as serene and happy as they are presented in the picture?
  (h) What type of person do you think the artist may have been?

Presentation of Painting:
Plate 75 (Portfolio 7) "The Bellelli Family" by Hilaire Degas

Pupils Should Look For:

- Expressions on faces of each subject
- Colors used in the painting
- Furnishings in the room
- Attitudes of subjects

Follow-up Activities:

(1) Discuss the second painting with questions such as:

   (a) What is the relationship between the father and the other family members?
   (b) What is the reaction of each child to each of the parents?
   (c) Why are the family members dressed in black?
   (d) Which parent appears to have greater responsibility for the care of the children?
   (e) Do you feel that you understand the father?
   (f) What adjectives would you use to describe the mother?
   (g) To which figure do your eyes return as you study the painting?
   (h) What qualities would you expect the artist to possess?

(2) Ask pupils to contrast the paintings in respect to family life in the two paintings.

(3) Read to pupils some passages from the portfolio which explains the paintings.

Curriculum Area: Home Economics - Housing and Home Furnishings
Food and Nutrition

Cultural Item: (Flat Picture) "In the Meadow" by Pierre Renoir
Metropolitan Seminars in Art
Plate 4 (Portfolio 1)

Preparation of the Class:

This painting by a great artist can be used to provide inspiration for a color scheme for the dining table. It may be a part of the home furnishing area or a table setting study in food and nutrition.

Pupils Should Look For The Following As Picture Is Presented:

- Colors (hues, values, and intensities) used in the picture
- Harmonies in color illustrated in the picture
- Kinds of lines that the artist uses
- Colors that show a warmth or coolness
- Principles of design shown in the picture
- Impressions that the artist gives to the viewer
- Subjects used in the picture
- Ideas in color schemes which can be applied to table setting

Follow-up Activities:

(1) The teacher may want to read in "Notes on the Painters" (Portfolio 1) and then explain to the pupils the background of the artist and his success in impressionism.

(2) Ask the pupils to discuss each of the above topics giving their impressions and reactions to the picture.

(3) Plan and execute a color scheme for a table arrangement in the dining room based on the colors used in the picture. Some suggestions for such a color scheme might be:

> Tablecloth--pink; milk glass--opaque white; china--soft blue, floral arrangement--blue with yellow accents

Curriculum Area: Home Economics - Housing and Home Furnishings
Family Economics

Cultural Item: (Film) "Seven Guideposts to Good Design"
14 min. (color). Contemporary Films

Preparation of the Class:

(1) This film can be used to establish standards for the selection of equipment, furnishings, or decorative accessories such as a chair, kitchen utensils, or pottery. The seven criteria of good design, explained in the film, are the basis for pupils to learn to make wise choices and develop appreciations in home furnishings.

(2) Before pupils enter the room on the day of the film showing, place on a table in full view of the class two everyday articles of the home, such as paring knives and salt and pepper shakers. One set should illustrate good design; the other poor design, as described in the film, which has been previewed by the teacher. The purpose is to motivate pupils to ask questions. A brief discussion can be held during which questions are raised about the articles being displayed. The discussion may be directed toward having the class choose which of the articles they think are best designed and why.

Pupils Should Look For:

Essentials of good design--

- Function--suitability to the job
- Suitability for the user
- Materials--availability and appropriateness to the use
- Shape--pleasing and functional
- Structure
- Economy--time-saving in care
- Appearance--combination of color, textures, lines

Presentation of the Film.

Follow-up Activities:

(1) Ask a pupil to list on the chalkboard the seven guideposts presented in the film as other class members contribute the information.

(2) Evaluate the film with the pupils by discussing such questions as:

(a) How can objects be shaped for beauty of design?
(b) What is the meaning of some of the words used in the film--humanization, function, structure?
(c) What article of equipment or furnishing have you seen that was so decorative or so constructed that it was difficult to clean?

(d) Can you describe the features of a chair which made it uncomfortable to use?

(e) In selecting a piece of equipment or furnishing for our homes, should we buy it solely because it has eye appeal?

(3) Ask the class to observe closely the objects on the table and decide which one is well designed, to identify those features that make it a good design in accordance with the seven guideposts and compare their conclusions with their choices made before seeing the film.

(4) Have the class assemble articles and containers or pictures of them for bulletin board and table display. Ask each to defend his choice on the basis of the seven criteria shown in the film.

Curriculum Area: Home Economics - Food and Nutrition
Family Relationships

Cultural Item: (Film) "Siam"
32 min. (color). Walt Disney Films

Preparation of the Class:

(1) As pupils study meal preparations and seek information on the art of cooking in other lands, this film may be used to present the beauty and charm of one such culture. In delightful colors the daily life of a family in Siam (Thailand) is portrayed, their foods, customs, and creative ways of life.

(2) The teacher may point out the location of Thailand on the globe or map and explain briefly the climate, the rivers, and the monsoon rains which cause enrichment of the soil. Tell the pupils that the film they are about to see will help them to understand life in another country.

Pupils Should Look For:

- Kinds of food prepared in Siam
- Color and cleanliness in the meal preparation
- Art and color in the making of umbrellas
- Beauty and grace in dance forms
- Religious worship and celebrations
- Color in nature—flowers, trees
- Forms of recreation in the family
- A typical dress in Thailand

Pupils Should Listen For:

Music from bamboo instruments

Presentation of the Film.

Follow-up Activities:

(1) Divide the class into five groups with assigned topics suggested by the film—foods, arts and skills, dress, recreation, and religious worship. Select a pupil to be recorder in each group. After five minutes, ask the groups to report their observations to the entire class.

(2) Guide pupils in evaluation of the film just seen with questions such as:

(a) What are the main foods that are eaten in Thailand?
(b) What are some of the characteristics of the people?
(Patient, happy, gentle, progressive)

(c) How would you describe the making of a money tree? What is its significance?
(d) What artistic qualities are essential in decorating umbrellas?
(e) What qualities in their dance make it effective?
(f) How would you describe the coronation ceremony shown in the film?

(3) Plan with the class the foods needed to prepare for following day a dish or dishes, such as a rice and curry dish, which would be typical of Thailand or a southeast Asian country.

Curriculum Area: Home Economics - Housing and Home Furnishings

Cultural Item: (Film) "The Story of Peter and the Potter"
21 min. (color). Contemporary Films

Preparation of the Class:

(1) Since this film presents the art of pottery making, it is most appropriate for a class that is studying design in accessories for the home.

(2) Indicate to pupils that they will view a film that will illustrate the work of artists in clay.

Pupils Should Look For:

- Scenic beauty of another country--Denmark
- Dress of children and adults
- Materials used in the construction of pottery
- Skills involved in the creation of ceramics
- Methods of application of design
- Beauty in contour, color, and design

Presentation of the Film.

Follow-up Activities:

(1) Use a group discussion method for an evaluation of the film. Ask the pupils such questions as:

(a) How would you describe the steps used in making pottery?
(b) What shapes in pottery were created?
(c) How was design added to the pottery?
(d) How did the design enhance its beauty?
(e) How and where would you use pottery in your home?
(f) For what other accessories in the home could you apply the same rules of design as are shown in the film?

(2) Ask the pupils to cut from magazines, illustrations which show pleasing design in ceramics. Have the pupils discuss these illustrations as they are placed on a flannel board.

(3) Select a committee of pupils who will be responsible for bringing to class on the following day several types of ceramics. Evaluate the articles in terms of design and their use in the home.

Curriculum Area: Home Economics - Housing and Home Furnishings

Cultural Item: (Brochure) This is Glass (pages 60 and 61)
Corning Glass Works, Corning, New York

Preparation of the Class:

The illustrations in this brochure may be shown to the pupils on an opaque projector as they study the selection of tableware and accessories for the home.

The teacher may explain to the class that glass--a combination of sand, potash, lead oxide, and powdered glass--has been made by various peoples for thousands of years. The Corning Glass Works produces Steuben Glass, a beautiful sparkling crystal in a variety of colors and shapes. The term "Steuben" is derived from the name of the county in which Corning is located. The styles created may vary from simple domestic pieces to elaborate, engraved designs. Many official gifts of state have been created at Corning Glass Works and its collections are found in museums around the world.

The teacher may say to the pupils, "We will have an opportunity to look at illustrations of some of the pieces of art in glass which exemplify beauty in design."

Pupils Should Look For:

- Beauty in contour
- Suitability of a design to its purpose
- Decoration which harmonizes with the shape and proportions of the object

Presentation of Illustrations on Opaque Projector.

Follow-up Activities:

(1) The teacher may use questions such as:

(a) How does the piece of crystal show beautiful proportion?
(b) In what ways does it show creative individuality?
(c) How does the decoration harmonize with the design?
(d) Is the object suited to the purpose?

(2) Ask the pupils to look in magazines for objects in glass that exhibit beauty in design and bring them to class. Show them in class and discuss their lines, proportion, and function.

(3) The teacher may follow this assignment with the showing of the film "American Women, Partners in Research" a color film, about 15 minutes in length. The film by Associated Films shows the research part that women play in the design of Corning Glass and glass-ceramics.

(4) The teacher may take pupils to a department store to see exhibits in glass.

Additional Suggested Source:

(Magazine) Edith Gaines, photographs by Bill Beecher. "Dictionary of Sandwich Glass." Women's Day, August 1963

Curriculum Area: Home Economics - Family Relationships
Housing and Equipment

Cultural Item: (Film) "A Tour of the White House with Mrs. John F. Kennedy"
2 reels. 58 min. (black and white).
McGraw-Hill Films

Preparation of the Class:

Pupils who are studying period furniture and home furnishings will be enlightened and motivated by seeing this film. Some basic learning in furniture and home furnishings should be achieved previously for optimum understanding and appreciation. This film emphasizes cultural progress and American traditions; therefore, it may be used in a study of family relationships.

Pupils Should Look For:

- Prints and pictures that relate to the history of our country
- Kinds of tableware in use today
- Kinds and conditions of furniture in stages of restoration
- Selections in wallpaper and its significance in history
- Particular pieces of furniture of importance
  (Wing chairs, chests, sofas, mirrors, and pier tables)
- Functions of the rooms, and arrangements in furniture appropriate to functions

Presentation of the Film.

Follow-up Activities:

(1) Discuss the film with pupils using questions such as:

(a) Which pictures did you see that tell a story of our American heritage?
(b) How would you describe some of the pieces of china and silverware which are used at state dinners?
(c) What pieces of furniture are in the process of restoration?
(d) Where have these pieces of furniture been found?
(e) What will happen to some of this furniture if it is not acceptable to future presidents?
(f) What is the significance of the wallpaper design?
(g) How does furniture arrangement affect the use of a room?
(h) In what ways has seeing this film enriched your understanding of American progress in culture?

(2) Ask pupils to find, in magazines or reference books, examples of types of furniture which are similar to those shown in the film.

Suggested Related Sources:

"Furniture in History" - Cultural History Research

"Dictionary of Furniture" by Edith Gaines - __Woman's Day__, August 1960

Curriculum Area: Home Economics - Family Relationships
Housing and Home Furnishings

Cultural Item: (Film) "Treasures of Japan"
30 min. Ministry of Japan - Ideal Pictures

Preparation of the Class:

In addition to its natural beauty and ancient culture, Japan has a unique individual quality by virtue of its art and artists. This film shows several of the more outstanding of the Japanese arts. By observing and appreciating them, a glimpse of the nation's soul may be captured.

Pupils Should Look For:

- The Daibatsu Pavillion
- The Koto ensemble
- The deft touch of the potter
- The use of symbolism in Japanese gardens
- The way in which the painter tries to capture the spirit of nature by recreating it through the art of suggestion
- The artistic dramatic expression of the Kabuki Theatre
- The three dramatic elements combined in the puppet theatre
- The characteristics of the ancient traditional Noh drama and masks

Pupils Should Listen For:

- The sound of the Koto's half tone scale
- The explanations and use of stones in the Japanese garden
- The samisen and dramatic recitation at the puppet show

Presentation of the Film.

Follow-up Activities:

(1) Discuss with the class the attitude of the Japanese people toward their arts?

(2) Explain the symbolism of the stones in a Japanese garden.

(3) Consider the questions:

(a) How do you interpret the statement "Where the house ends and the garden begins should be indistinguishable?"
(b) How does the Japanese artist use the art of suggestion?
(c) What three elements are combined in the puppet theatre?
(d) How do you think knowing the arts of a country can help us understand and appreciate its people?
(e) From what you have observed of Japanese art what do you think are some of the characteristics of the Japanese people?
(High regard for the arts, skillful, love of nature, regard for tradition, art is a part of their everyday life)

(4) Have class identify the influences of Japanese culture upon our own lives in America.
(Use of Japanese food - hibachis)
(Use of Japanese art object paintings and decor in our homes; gardens; manufactured objects.)

(5) Invite a Japanese resource person to discuss the arts of Japan with the class.

(6) Ask students to bring in samples of Japanese art they may happen to own, or visit a museum collection. Develop wall, mantel, table arrangements using these objects.

Additional Suggested Materials:

(Pamphlet) The Singing Brush , Japan Society

Curriculum Area: Home Economics - Family Relationships and Child Development

Cultural Item: (Print) "The Washington Family" (1796) by Edward Savage
National Gallery of Art, Washington, D.C.

Preparation of the Class:

This work of art would be most appropriately introduced in a study of family life. It reveals a pattern of living in our early American days.

To develop greater understanding of the work of an American artist, the pupils should see this after the showing of the filmstrip, "American Painting in History at the National Gallery of Art." (See frame 21 in filmstrip.)

Explain briefly to the students the background of the artist, conditions under which he painted this picture, and the relationship of the family group. (See information attached to back of painting.)

Pupils Should Look For:

- The techniques used in the picture (oil on canvas)
- Colors used
- Poses or attitudes of family members
- Kinds of dress (satin, lace, mob, cap, breeches, sashes)
- Facial expressions and human forms, as represented by the artist
- Activities taking place in the picture
- Articles on the table
- Furnishings in the room
- Background view and its significance

Presentation of the Painting.

Follow-up Activities:

(1) Discuss the above items with the class and allow time for them to record the information for their notebooks.

(2) Evaluate the picture with such questions as:

(a) How would you compare dress then with present-day styles?
(b) How would you describe the qualities and personalities of the family members?
(c) What are your impressions and conclusions from the study of this picture?
(d) What man is shown in the background, and what qualities of character in the family does it illustrate?

Curriculum Area: Home Economics - Food and Nutrition
Family Economics

Cultural Item: (Filmstrip-Record) "What Goes with What"
70 frames. Gorham Silverware Company

Preparation of the Class:

(1) At the point where table setting is introduced in the study of food and nutrition, motivate reaction from pupils by using a flannel board display. Place cutouts of two dinner plates on the flannel board illustrating a very simple, inexpensive style and a decorative, expensive, formal pattern.

(2) Distribute on a table cutouts of glassware and silverware to correspond with each piece of china.

(3) Ask for volunteers to match the appointments correctly on the flannel board.

(4) Explain that the filmstrip, "What Goes with What," and its accompanying record will help to form judgment in the selection of table settings.

Pupils Should Look For:

- Harmony of colors, designs, and textures
- Acceptable and attractive form in place settings
- Appropriateness of design for formal and casual occasions
- Selection of floral center pieces in relation to table decorations

Presentation of the Filmstrip and Record.

Follow-up Activities:

(1) Divide the class into four groups with specific topics for each group such as the following. Have each group appoint a reporter.

(a) Which patterns in silverware were most appealing to you and why did they interest you?
(b) What kinds of centerpiece arrangements did you observe in the filmstrip?
(c) How does variation in design change the appearance of a piece of china?
(d) If glassware is to harmonize with other table appointments, what factors must be considered?

(2) After five minutes, ask the reporters from each group to sum up briefly the thinking of the group for the whole class.

(3) Summarize learnings from previous discussions and from the filmstrip.

(4) Have pupils practice acceptable table setting procedures.

(5) Arrange an exhibition of china, glassware, and silverware to illustrate good and poor design.

Additional Suggested Resource:

(Booklet) Beautiful Tables. Gorham Silverware Company

Project CUE Evaluation Sheet

(Home Economics)

Name of Cultural Item: ______________________________

Effectiveness: (Check one)

____ Excellent   ____ Good   ___ Fair   ____ Poor

Suggestions:

Tear here

Project CUE Evaluation Sheet

(Home Economics)

Name of Cultural Item: ______________________________

Effectiveness: (Check one)

____ Excellent   ____ Good   ___ Fair   ____ Poor

Suggestions:

Tear here

Project CUE Evaluation Sheet

(Home Economics)

Name of Cultural Item: ______________________________

Effectiveness: (Check one)

____ Excellent   ____ Good   ___ Fair   ____ Poor

Suggestions: